

# Billboard

VOLUME 98 NO. 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 8, 1986/\$3.50 (U.S.)

**Programming & Sales:**  
**A special report by**  
**five radio insiders**  
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**Complete coverage**  
**of scene at Midem**  
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**Michael Jackson says no to**  
**new 'Hands' theme song**  
*See page 80*

## Will Royalty Hassle Remove Parsons' CDs from Market?

BY ETHLIE ANN VARE

LOS ANGELES The manager of the Alan Parsons Project says Arista Records has threatened to withdraw his artist's Compact Discs from the market rather than allow Parsons to collect full artist royalties on CD sales. Arista describes the claim as "inaccurate."

The Parsons move may signal other claims by artists who granted temporary royalty concessions during the early stages of CD marketing.

"When Compact Disc came in," says Parsons' manager Eric Woolfson, "most record companies said to the artist, 'We want you to take a reduction in royalties to help establish the market. We would like you to tie your royalty price to an equivalent piece of flat vinyl.'"

"We agreed that after a certain period of time our royalty would

go up to the proper price. And that provision has now come into effect."

According to Woolfson, Arista  
*(Continued on page 79)*

## IFPI Report: Global Sales At \$12 Billion

CANNES The value of the global market for records and tapes remained static at \$12 billion in 1984, the last year for which statistics are generally available.

That finding was part of a new survey released at Midem here by the International Federation of Producers of Phonograms and Videograms (IFPI). (For an overview and other news from this year's Midem, see page 9.)

The figures reflect the worldwide  
*(Continued on page 78)*

## Number of Video Stores Still Increasing MOM & POP SHOPS HANG TOUGH

*This story prepared by Geoff Mayfield and Tony Seideman.*

NEW YORK Despite increasing competition from alternative outlets and earlier predictions of a shake-out, the number of video specialty

retailers in the U.S. continues to rise. Fallout of existing retailers is at a relatively low level.

Distributors and manufacturers agree that the pace of new store openings has slowed substantially from the explosive rate of 1985.

Most of the current growth, according to those surveyed, is via expansion of existing chains and in rural and lower-income markets.

Estimates put the number of video specialty outlets near 20,000, with projections that mass merchants and alternative retailers will add between 5,000 and 10,000 outlets to the market by year's end. Video specialty growth will be significantly less but still substantial, according to a number of executives.

The number of new store openings seen by distributors varies sharply, depending on the locale and the company. Some observers report as many as 100 new outlets in January, while other markets had only three or four openings.

*(Continued on page 79)*

## Famine Relief Fund Tallies \$92 Million

BY JOHN SIPPEL

LOS ANGELES More than \$92 million has been collected from last summer's global Live Aid concert telecasts and the British charity single by Band Aid that inspired the event.

A joint audit, conducted by Laventhol & Horwath in the U.S. and Stoy Hayward in the U.K., summa-

rizes contributions of African famine relief from around the world received as of Aug. 31, 1985.

The preponderance of funds was directly attributed to the historic July 13 Live Aid concerts held in Philadelphia and London, and beamed by satellite internationally, with total revenues pegged at \$82 million.

According to Stan Lappen of La-

venthol & Horwath here, U.S. contributions totalled approximately \$24.7 million, with the U.K. donations amounting to \$40 million. Miscellaneous contributions from across the globe amounted to \$17.4 million. Largest of these national contributions include \$8.5 million from Ireland, \$3.8 million from Australia, \$1.7 million from Canada,  
*(Continued on page 76)*

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OUT OF AFRICA (MCA-6158) Best Score Golden Globe winner, the soundtrack from America's top box office movie is as hauntingly beautiful as the Kenyan landscapes it evokes. Written by multiple Academy Award winner, John Barry, the soundtrack LP is showing out of the box strong sales nationwide.

## Kid Vid Prices Hit New Low at \$9.95 List

BY JIM McCULLAUGH

LOS ANGELES Family Home Entertainment becomes the first significant home video independent to crack the \$10-suggested-list-price barrier with popular children's category titles.

Selected programs in the "Transformers," "G.I. Joe," "Thundercats," "Inspector Gadget" and "Gumby" series drop to \$9.95 effective Feb. 21. FHE, an International Video Entertainment (IVE) label, part of the NBC Entertainment Group, positions itself as the industry leader in contemporary children's programming, second only to Walt Disney in total kid video sales.  
*(Continued on page 78)*



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## BMI Members Getting Royalty Windfall

### Judge Orders Local TV Stations to Pay Retroactive Fees

BY IS HOROWITZ

**NEW YORK** Writers and publishers affiliated with Broadcast Music Inc. (BMI) are due to share a windfall royalty distribution expected to total more than \$20 million.

By court order, local television stations across the country must now pay BMI retroactive fees representing the difference between frozen interim rates imposed during appeals of the Buffalo Broadcasting case and the so-called Shenandoah rate.

The payments were due Friday (3), and sources at BMI say that distribution procedures are now being

worked out. In past cases, retroactive payments have been paid out to writers and publishers according to relative earnings during the affected periods.

The period in question covers performance royalties due from February, 1983, through December, 1984. At that time, the Federal Court here locked interim fees in at 1980 rates while the Buffalo case worked its way through the appeals process. Ultimately, local TV stations lost the class action they brought against performing rights groups to junk blanket licensing.

The Shenandoah rate that applies is 58% of the amount paid by local

TV to the American Society of Composers, Authors & Publishers (ASCAP). The ASCAP rate at the time was 1.169% of net station revenues, after specified deductions.

The court payment order also allows a potential rebate to the TV stations if ASCAP rates for the disputed period, now being litigated in the Federal Court, are reduced.

In addition to the period cited, BMI will also receive "difference" payments from local TV stations for the first quarter of 1985. These payments, also due Jan. 31, are not the result of a court order, but come from a negotiated agreement between BMI and the stations.



**Keeping the Spirit Alive.** Some 1,000 industry professionals gathered at New York's Waldorf-Astoria Jan. 23 to honor 10 pioneering artists who were the first to be inducted into the Rock and Roll Hall Of Fame. Above: Inductee Ray Charles is congratulated by Atlantic chairman and master of ceremonies Ahmet Ertegun, left, and presenter Quincy Jones. Right: Inductee Chuck Berry receives a trophy from Keith Richards. [Photos: Chuck Pulin.]



## Broadcasters Find Support in House Bill

# Thurmond Drops Licensing-Bill Restrictions

BY BILL HOLLAND

**WASHINGTON** The behind-the-scenes arm-wrestling contest between the author of the Senate version of the source-licensing bill and another key legislator (Billboard, Feb. 1) was settled last week when Congressional courtesy took precedence over strong-arm tactics.

Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary Committee and the author of the Source Licensing Bill, S. 1980, sent a letter of reply to Sen. Charles McC. Mathias (R-Md.), chairman of the Senate Judiciary Copyrights Subcommittee, acceding to Mathias' request that S. 1980 stay within his subcommittee—to which it was originally referred—without the March 1 deadline Sen. Thurmond had imposed.

In his compromise, however, Thurmond imposed a new deadline of May 1 and added the proviso that he "encouraged" the subcommittee to hold hearings in February "so that the findings can be reported back to full committee by May 1."

The letter follows a series of written exchanges between the two veteran legislators, beginning with a letter from Thurmond requesting that the bill be referred back to him if Mathias' subcommittee was unable to hold a hearing by the March

1 deadline. The subcommittee's hearing schedule was full, however.

Mathias then wrote back to Thurmond, requesting that the chairman's bill stay within subcommittee, following normal procedure.

If the measure eventually passes, it would mandate source licensing of music performing rights on syndicated television shows sold to non-network TV stations. Performing rights groups currently receive

about \$80 million a year from local TV.

Broadcasters have lost all court cases on the issue, but have now found support in Congress to change the present law. The House version, H.R. 3521, introduced by Rep. Frederick Boucher (D-Va.) in October, has been scheduled for a subcommittee hearing on March 19.

## Obscure Film Law Could Create a Cleepless Quebec

**QUEBEC CITY** A little-known but influential Quebec law threatens to drive music videos from all provincial institutions, including theaters and schools.

The Quebec Cinema Act, which went into effect Oct. 28, stipulates that all English music videos must be subtitled in French if they are to be seen in provincially controlled theaters and settings.

The Canadian music industry has so far been rebuffed in its at-

tempt to have the law, which Brian Robertson, Canadian Recording Industry Assn. (CRIA) president, calls "simply impractical," rescinded or varied. "We've been told that that's the law," Robertson says.

Article 83 of the act, which was originally drafted to apply to motion pictures, says French subtitles must accompany any English-language film. "But the law also

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# Merrill Lynch Offers Investors an Eyeful

## Varying Scenarios Projected for Home Video

BY FRED GOODMAN

NEW YORK Institutional investors turned their eyes toward the home video industry at a seminar sponsored here last Wednesday (29) by Merrill Lynch.

Scenarios for the future of the business—and its potential value to investors—proved as diverse as the participants, which included both hardware and software manufacturers as well as retailers and independent economic researchers.

Chaired by Harold Vogel, vice president of securities research & economics divisions, Merrill Lynch, the day-long meet presented a wide range of projections for the future of the business, positing exceptionally sharp increases on one hand, and short-term shake-outs leading to more moderate long-term growth on the other.

Most optimistic were David Wilkofsky and Arthur Gruen of Wilkofsky Gruen Associates Inc., an independent business analyst com-

missioned by Merrill Lynch to study the home video market. Their study projects the growth of video hardware and software over the next 10 years (see related story, page 44).

That report concludes that the home video software industry will reach an annual retail volume of \$20 billion in 1995, based on four billion videocassette rentals and 700 million videocassette sales. VCRs, they predict, will have an 85% penetration rate, based on a scenario that sees VCR hardware purchases in the '80s and '90s replicating the growth curve of color television sets in the '60s and '70s.

Merrill Lynch's own forecasts proved far more conservative. In a market analysis released by Vogel, the company's research department projects major shake outs, especially among independent distributors and mom-and-pop retailers; as well as a decline in prices for prerecorded cassettes; continuing escalation of property prices; and a flattening and possible decline in hardware

sales.

Vogel's forecast suggests that a trend toward price cutting meant to spur sales of prerecorded cassettes will require a significant increase in reserves for returns, leading to accounting procedures resembling those employed in the record business.

Subsequently, he concludes that investors "would be well advised to stick with those independent home video companies that have a large capital base, long-term access to strong new movie titles, and clean and conservative accounting methods—which means that they write down inventory rapidly, and have already factored in a generous reserve for future returns."

A cautious note was also struck by Geoffrey Holmes, vice president of Warner Communications Inc. (WCI), who said the home video business has a period of "short-term indigestion to get through."

Speaking as part of a panel of video software executives, Holmes cited a glut of new titles, a topping out of mom-and-pop stores, shrinking demands for catalog and Beta titles, a lag in the growth of "A" title sales in comparison to the growth of hardware penetration, and a recent dip in the European market that could presage a similar trend in the U.S.

"We're in the book, record and film businesses," said Holmes, "and we've learned that you can't count on sales based on the number of titles you release." He added that WCI may have "Atari-itis," but said that "Atari showed us that the number of machines in the marketplace doesn't necessarily correlate with software demand."

Echoing Vogel's prediction that a realignment of returns procedures is imminent was David Lie-

(Continued on page 76)

## Vestron Posts Sizeable Gains

NEW YORK Vestron Inc., the Connecticut-based manufacturer of prerecorded video, has reported a sharp rise in fourth-quarter and full-year sales and earnings for the periods ending Dec. 31.

Fourth-quarter revenues rose to \$41 million, an increase of 67% over the \$24.5 million reported in the comparable 1984 quarter, producing earnings of \$6.7 million, or 18 cents per share. The earnings represent a rise of 72% over the same quarter last year, when they were \$3.9 or 11 cents per share.

For the full year 1985, Vestron revenues rose to \$182.6 million, an increase of 76% from the \$103.6 million recorded a year earlier. Earnings rose to \$34.4 million, or 98 cents per share, an increase of 120% over the prior year's total of \$15.6 million, or 45 cents per share.

Vestron Inc. made its initial public stock offering in October, 1985. Its shares are traded on the New York Stock Exchange under the symbol VV.

FRED GOODMAN

## Influential Manager/Label Head

# Albert Grossman Dies at Age 59

BY SAM SUTHERLAND

LOS ANGELES Albert Grossman, one of the music industry's most influential figures during both the '50s folk boom and the emergence of rock in the '60s, died Saturday, Jan. 25, aboard a plane while en route to the Midem conference in Cannes. Grossman, 59, apparently suffered a heart attack.

With Alan Ribback, Chicago native Grossman had formed the first prominent folk music club in the U.S., Chicago's Gate of Horn. It was there that he discovered and began managing such leading folk artists as Joan Baez, Bob Gibson and Odetta. Grossman's identification with the contemporary folk movement was reinforced by the 1959 launch of the Newport Folk Festival, which he organized with promoter George Wein.

That first festival, and the subsequent annual editions of the event that ran into the late '60s, underscored folk music's prominent role on the music scene of the early '60s. Grossman himself came to manage an impressive roster of

folk stylists. He scored a major coup in 1961 when he convinced Peter Yarrow, Paul Stookey and Mary Travers to combine as Peter, Paul & Mary, who fused a polished musical technique with trenchant material to become one of the most successful folk acts of the decade.

In addition to Peter, Paul & Mary, Grossman's management lineup grew to include Bob Dylan, Richie Havens, Gordon Lightfoot, Ian & Sylvia, Paul Butterfield and other successful acts. With the dramatic transformation of rock in the mid-'60s, Grossman, like a number of his acts, embraced the new rock culture. He took on Big Brother & the Holding Company, featuring Janis Joplin, and the Electric Flag with the late Mike Bloomfield; through Dylan, he met and then managed the songwriter's backup group, the Hawks—who, in 1968, launched a successful career as the Band.

With Joplin's death in 1971, Grossman reportedly reduced his involvement with the managerial side of his business, shifting his attention to recording. Grossman's

management company, which was merged with Bennett Glotzer during the early '70s as Grossman-Glotzer, continued to represent various rock and folk artists until Glotzer broke off to resume his own firm at mid-decade.

Bearsville Records, named for the rural New York town where Grossman centered his business and life from the early '70s onward, was launched in 1971 through a distribution pact with the newly formed Ampex Records. The label folded within two years, but impressive initial albums by Jesse Winchester and Todd Rundgren, among others, helped Bearsville snare a deal with Warner Bros.

The label's roster later expanded to include Paul Butterfield, NRBQ, Randy Vanwarmer and Rundgren's progressive rock band, Utopia, as well as hard rockers Foghat. To label offices in the bucolic hamlet, just down the road from Woodstock, Grossman added Bearsville Studios, a multi-track facility which took on outside busi-

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**Industry Celebration.** On hand at the 1986 T.J. Martell Foundation for Leukemia & Cancer Research kickoff luncheon honoring Qwest chairman Quincy Jones were, from left, Foundation president Tony Martell, CBS Morning News anchor Maria Shriver, Pia Zadora, Jones, Billy Joel, 60 Minutes correspondent Ed Bradley, and the Foundation's chairman, Floyd Glinert, and scientific director, Dr. James Holland. Jones is this year's Humanitarian Award recipient.

## Executive Turntable

**RECORD COMPANIES.** Lawrence Kenswil is promoted from associate director to director of business and legal affairs at MCA Records.

Capitol Records names Tim Carr manager of a&r in New York. He was head of TJC Special Projects, an independent management and booking agency.

Elektra Records makes the following promotions in Los Angeles: Ray Gmeiner to West Coast director of marketing and promotion; Ornetta Barber, senior director of national marketing research; and Byron Hontas, West Coast manager of publicity and artist relations. Gmeiner was responsible for West Coast regional AOR promotion. Barber was director and Hontas was assistant for their respective areas.

Cameron Carpenter is appointed Motown label manager for MCA Records Canada. He joins from Quality Records.

**DISTRIBUTION/RETAILING.** J. Douglass Chatburn is named video sales director



KENSWIL



CARR



GMEINER



BARBER

for RCA's Distribution & Special Products Division in Deptford, N.J. He was director of consumer sales for TDK Electronics.

Tower Records elevates Randi Swindel to East Coast regional manager in New York. She was manager of the chain's uptown store there.

**HOME VIDEO.** Edward J. Byrnes is promoted to vice president and general manager of Warner Home Video in Burbank. He was vice president of WHV/Europe, Middle East and Africa, based in London.

United Home Video, Tulsa, Okla., appoints Harold Komisar Eastern regional sales manager. He joins from Hal Roach Film Studios.

Lightning Video in Stamford, Conn., ups John Scott to national sales manager. He was Midwest regional sales manager.

Stacy Ann Mangum joins RCA/Columbia Pictures Home Video as art director in Burbank. She was senior designer for Prism Entertainment.



HONTAS



CHATBURN



YOUNG



SCHWEIKHER

**PUBLISHING.** Lee Young Jr. is elevated to the newly created post of executive vice president of the Motown Music Group in Los Angeles. He was vice president of business affairs and general counsel.

Ellen Wood joins BMI Nashville as coordinator of public information, succeeding the late Nancy Franklin. Wood was assistant to the general manager of Music City News.

**PRO AUDIO/VIDEO.** Karen Schweikher is named marketing communications manager for Ampex Corp.'s Magnetic Tape Division in Redwood City, Calif. She was advertising manager at Allied Corp.

Michael J. Feniello becomes manager of marketing administration for Sony Professional Audio Division in Park Ridge, N.J. He was upped from product manager.

(Continued on page 79)

# "PIA & PHIL"

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MAKE BEAUTIFUL  
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**P**resenting Pia Zadora backed by The London Philharmonic Orchestra.

An extravagant album that's receiving extravagant praise!

*Time* magazine calls Pia "a serious singer of pop classics."

And in the *Los Angeles Times* Leonard Feather raves, "She has it all: the range, expert intonation, a sensitive feeling for the lyrics and enough dynamic variety to preclude the danger of overkill."

**"PIA & PHIL."**

**THEY MAKE *HIT* MUSIC TOGETHER.**

**ON CBS ASSOCIATED RECORDS AND CASSETTES.**

# Vidclip Sponsorship Worries Outlets

## Where Does Programming End and Advertising Begin?

BY STEVEN DUPLER

NEW YORK Broadcast and cable outlets are growing increasingly wary of video clips featuring prominent display of corporate logos and products.

The outlets say they must screen corporate-sponsored clips on a case-by-case basis to determine when a video has crossed the thin line between programming and advertising.

Executives at both NBC-TV and MTV networks say that a major concern is the possible loss of advertising revenues that could occur by allowing "blatant" product identification in a video clip.

"We sell commercial time, so we obviously have a business reason to make sure our programs are commercial free," says Joe Candido,

NBC's director of program compliance.

A spokesperson for MTV agrees, saying, "We're an advertiser-supported cable network, and we have to protect the value of our commercial time."

The latest video to come under scrutiny by music stations is Louise Mandrell's "Some Girls Have All The Luck," financed by Royal Crown Cola via a deal worked out by the Nashville-based firm of Mandrell/Cook. VH-1 and the Nashville Network have both declined to show the video.

Past controversial clips, which have been aired by some outlets while spurned by others, include RCA act Autograph's "Turn Up The Radio," Atlantic artist John Parr's "Love Grammar," a clip by Barbara Hyde featuring the Coca-Cola cloth-

ing line, and even Dire Straits' "Money For Nothing."

How do video outlets decide how much product identification is acceptable in a clip? Those queried say they look at each clip on a "case-by-case basis" and admit that their guidelines are arbitrary.

In the case of non-cable broadcast outlets like "Friday Night Videos" and U68, there are certain FCC regulations to which they must adhere. "Section 507 of the FCC code states that disclosure must be made to the network by the video production company if a deal has been struck to place product identification within the video," says NBC's Candido. "And then, section 317 says that

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**One Big Happy Family.** Atlantic president Doug Morris, left, shows off the label's newest acquisition, British rock band Virginia Wolf. Their self-titled debut album is scheduled to be released later this month. Seated with Morris at the label's New York headquarters are, from left, Performing Artists Network's Phil Banfield, group members Jo Burt, Chris Ousey, Nick Bold and Jason Bonham, PAN's Chas Watkins, and Hit & Run Music's Stuart Newton and Tony Smith.

## Survey of Consumers to Help Lead the Way

# CMA Mounting Int'l Drive

NASHVILLE The Country Music Assn. (CMA) has commissioned Chicago's Market Data Corp. to do a nationwide study of country music's growth potential. Set for completion this fall, the study is the first part of CMA's "Marketing Plan '86," unveiled at the trade association's board meeting in London Jan. 23-24.

Central to the study will be interviews of 300 to 400 consumers about changes in musical tastes and uses of country music; strengths and weaknesses of the music and its performers; trends and changes in media habits, record buying, concert attendance and videos; responses to marketing and promotion efforts; and market segmentation.

Once the study is completed, the CMA's marketing committee will review the findings and discuss them with industry leaders to see how the results can be put to use. Then the CMA will disseminate the study's recommendations and ideas to the industry at large via seminars and other presentations. The research plans were announced and explained by Dick McCullough,

chairman of the CMA's marketing and promotion committee.

A representative of the CMA said the cost of the study cannot be determined until a decision is made on the exact number of consumers to be interviewed.

Al Greenfield, who reported to the board for both the membership and radio committees, said that a recent survey conducted of CMA member radio stations by the Greenfield Group revealed that stations are looking for more assistance from the CMA "in all areas of broadcast management." To achieve this goal, the radio committee proposed to the board that the CMA arrange a series of six workshops throughout the country, two of them linked to the CMA board meetings in Chicago (April) and San Francisco (July).

The board approved a major membership drive for the March-through-May period this year.

Singer Gary Morris, who is a member of the board, proposed a series of CMA-sponsored concerts to

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# CHART BEAT



by Paul Grein

**DIONNE & FRIENDS'** "That's What Friends Are For" holds at No. 1 on the Hot 100 for the fourth straight week, becoming the longest-running No. 1 single in the history of Arista Records. Also, for the first time in its history, Arista has three hits in the top five: **Billy Ocean's** "When The Going Gets Tough" jumps to number four, while **Whitney Houston's** "How Will I Know" vaults to number five.

To mark the double victory, here's a list of Arista's 20 biggest hits since **Barry Manilow's** "Mandy" started things off in November, 1974. Records are ranked by peak position, with ties broken by weeks at peak and weeks in the top 10.

1. "That's What Friends Are For," Dionne & Friends, 1986/ #1.
2. "Ghostbusters," Ray Parker Jr., 1984/ #1.
3. "Caribbean Queen," Billy Ocean, 1984/ #1.
4. "I Write The Songs," Barry Manilow, 1976/ #1.
5. "The One That You Love," Air Supply, 1981/ #1.
6. "Saving All My Love For You," Whitney Houston, 1985/ #1.
7. "Saturday Night," Bay City Rollers, 1976/ #1.
8. "Looks Like We Made It," Barry Manilow, 1977/ #1.
9. "Mandy," Barry Manilow, 1975/ #1.
10. "All Out Of Love," Air Supply, 1980/ #2.
11. "Making Love Out Of Nothing At All," Air Supply, 1983/ #2.
12. "All By Myself," Eric Carmen, 1976/ #2.
13. "Loverboy," Billy Ocean, 1985/ #2.
14. "Lost In Love," Air Supply, 1980/ #3.
15. "Can't Smile Without You," Barry Manilow, 1978/ #3.
16. "Eye In The Sky," Alan Parsons Project, 1982/ #3.
17. "Hold Me Now," Thompson Twins, 1984/ #3.

18. "Freeway Of Love," Aretha Franklin, 1985/ #3.

19. "You Give Good Love," Whitney Houston, 1985/ #3.

20. "The Other Woman," Ray Parker Jr. 1982/ #4.

This list dramatizes two things: Arista's relative strength in the past few years, and the growing importance of black artists to the label's bottom line. Eleven of Arista's all-time top 20 hits have come in the past four years, and of those fully eight have been by black artists.

So while Arista was founded and built on the adult contemporary pop of Barry Manilow and Air Supply—indeed, those are the only artists with four records each in the label's all-time top 20—it has scored most of its recent victories in the field of black pop.

A couple of final notes: By stay-

## A historic week for Arista Records

ing on top for a fourth week, "Friends" ties **Herb Alpert's** "This Guy's In Love With You," **B.J. Thomas's** "Raindrops Keep Fallin' On My Head" and **the Carpenters'** "Close To You" as the longest-running No. 1 hit composer **Burt Bacharach** has ever had.

And John Balkam, who attends Pace University in Pleasantville, N.Y., notes that with "Friends" at No. 1, **Elton John** and **Stevie Wonder** join the short list of artists who have hit No. 1 on their own, in a duo and in a group. Other artists to have topped the chart in all three configurations: **Paul McCartney**, **Diana Ross**, **Michael Jackson** and **Lionel Richie**.

**JAMES BROWN'S** "Living In America" jumps to number nine on this week's pop chart, putting the Godfather of Soul back in the top 10 for the first time since "Say It

Loud—I'm Black And Proud" in October, 1968.

That's a gap of 17 years and four months between top 10 hits, which is the longest gap for any singer in chart history. It tops the 17-year gap between **Sammy Davis Jr.'s** 1955 hit "Something's Gotta Give" and his 1972 smash "Candy Man." We should add that two non-singing acts had even longer gaps between top 10 hits. Comedian **Dickie Goodman** had a gap of 19 years and two months; orchestra leader **David Rose** had a gap of 18 years and four months. Thank you, Matt Wilson, for sending in this item.

With "Living In America" surging to number nine, there are two hits from "Rocky IV" in this week's top 10. **Survivor's** "Burning Heart" holds at number two for the second straight week.

Finally, we must correct a reference to Brown in last week's column, where a line of type fell out (honest!). **Neil Sedaka**, **the Isley Brothers** and **Frank Sinatra** are other artists to have earned chart hits in the '50s, '60s, '70s and '80s. (Sinatra deserves special mention, because he also cracked the chart in the '40s.)

You could add **Marvin Gaye** to this list: He scored solo hits in the past three decades, and in the '50s was a member of the **Moonglows** with **Harvey Fuqua**.

**FAST FACTS:** This week marks the first time in the modern pop era that female artists—or female-led groups—have held down the top three positions on Billboard's Top Pop Albums chart. **Barbra Streisand** holds at No. 1 for the third straight week, while **Sade** (featuring **Sade Adu**) holds at two and **Heart** (featuring **Ann and Nancy Wilson**) moves back up a notch to three.

Women are also doing exceptionally well on the dance club play chart. Seven out of the last 10 No. 1 dance hits have been by female solo artists, with **Jennifer Holliday** following **Grace Jones**, **Jocelyn Brown**, **Alisha**, **Phyllis Nelson**, **Sheila E.** and **Aretha Franklin**. One reason for this phenomenon, according to dance chart coordinator **Kathy Gillis**, is the renewed popularity of traditional disco music, with its accent on divas.

## Cash Song Catalogs on Sale Block

NASHVILLE Three Johnny Cash and June Carter Cash song catalogs will be offered to the highest bidder here March 3.

The catalogs were originally purchased by the Los Angeles-based Slater-Pichinson company for \$1,300,000 plus interest (Billboard, July 6, 1985), with \$250,000 being paid at the closing of the agreement and the remainder in seven equal yearly installments.

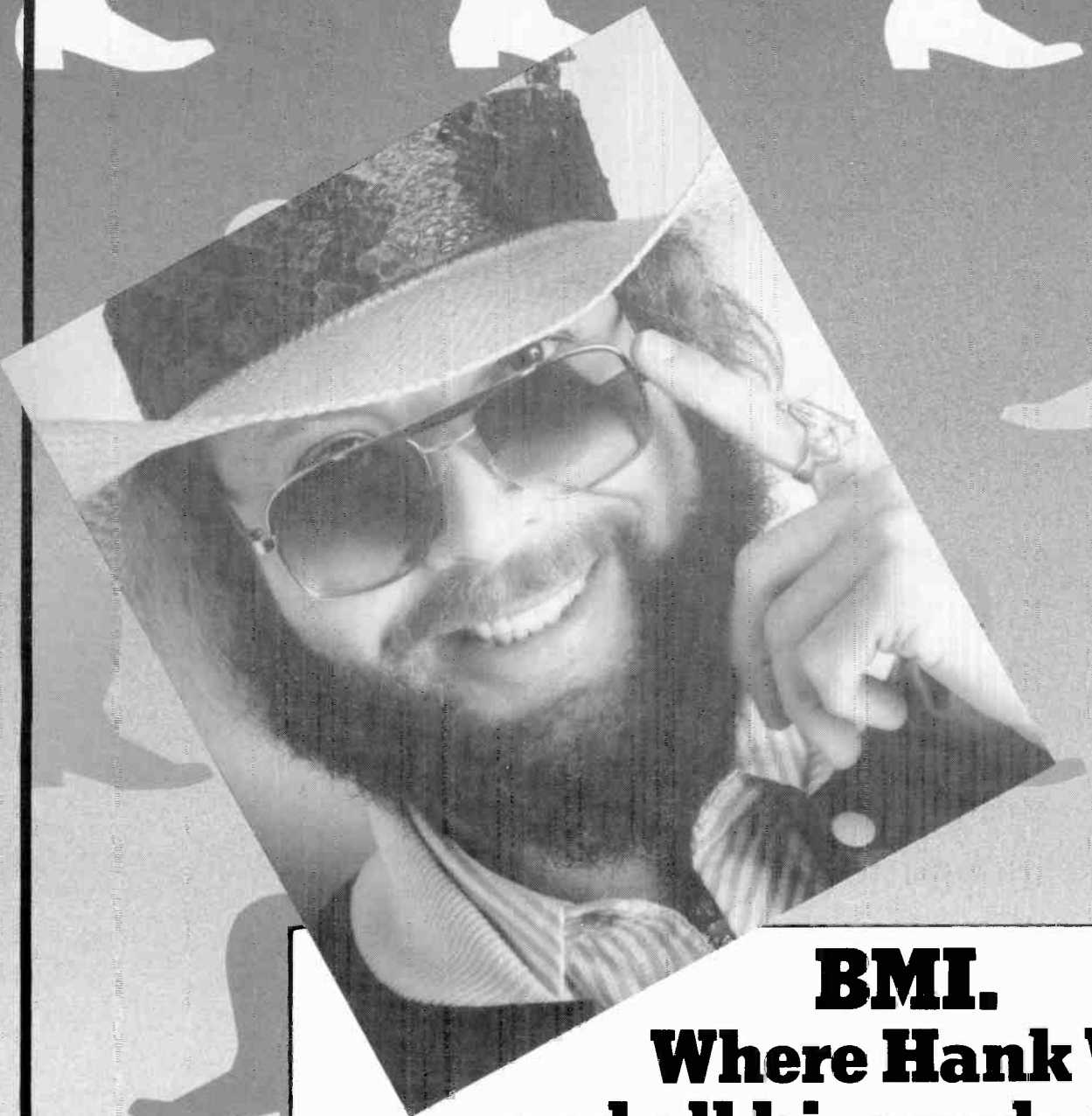
However, according to a notice of foreclosure filed by the Cash attorneys Jan. 27, Slater-Pichinson defaulted on payment of a promissory note for the catalogs.

Included in the House Of Cash, Song Of Cash and Family Of Man catalogs are the so-called "Phillips compositions," songs Johnny Cash wrote or co-wrote for Sun Records

founder **Sam Phillips'** publishing companies.

**Robert L. Sullivan**, an attorney for the Cashes, says the combined catalogs contain "700 to 800 songs," among them "Cry, Cry, Cry," "Folsom Prison Blues," "Hey Porter," "I Walk The Line" and "Daddy Sang Bass." Some of the compositions are by **Billy Joe Shaver**, **the Statler Brothers** and **Rosanne Cash**.

The Cashes sued Slater-Pichinson and Screen Gems-EMI (as the company's administrator) last April, charging that the company had failed to pay its agreed-upon installment and royalties. Slater-Pichinson countersued for \$10 million in June, claiming breach of contract, fraud and negligent misrepresentation. **EDWARD MORRIS**



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## Conferees Hear Details For May Media Meetings

CANNES Details of the first International Music & Media Conference, to be held in Montreux, Switzerland (May 7-10), were announced to Midem participants at a reception here co-hosted by Billboard and its associated publication, Eurotipsheet. The Swiss meetings will thus run in conjunction with the Golden Rose Television Festival (Billboard, Jan. 11).

Billboard Ltd. managing director Mike Hennessey told the guests that the event was being inaugurated in order to forge an important link between the disseminators of radio and television programs and the music industry.

"With the rapid and far-reaching changes currently going on in the European broadcasting field, Billboard and Eurotipsheet contend that an international conference to discuss the challenges and changes in the music and media fields is very much needed," he said.

Hennessey also announced that

effective with the March 8 issue, Eurotipsheet will be renamed Music & Media as part of a program of important changes which will see the publication increase the extent and range of its news coverage in the music and broadcasting industries.

Theo Roos, head of European Music Report, publisher of Eurotipsheet, outlined topics pencilled in for the conference, and gave details of the video clip competition in conjunction with the conference.

Roos also announced plans for the development of Billboard's Information Network service (BIN) in Europe, which would make a wealth of chart and sales information available to European subscribers.

Further details of the Billboard/Eurotipsheet association with the Golden Rose event were outlined by John Nathan, the conference's U.S. representative, and Guillaume Chenevriere, of the Swiss Broadcasting Corp., the representative in Geneva, Switzerland.

## 'Broad' Midem Posts Attendance Gains Major Record Companies Show Up in Record Numbers

*This story prepared by Mike Hennessey, Nick Robertshaw and Michael Way.*

CANNES The 20th Midem, which took place here last week, generated much more energy and excitement than editions held since 1979, the beginning of the international music industry's decline in fortunes.

As usual, it was impossible to determine with certainty the number and scope of the serious business deals done during the five days of the event, but no doubt was left that the utility of Midem as a contact center for the home entertainment industry is unchallenged.

The buzz in the Palais des Festivals was certainly more urgent than it had been for years. This was partly due to the increased attendance of the international music industry, but was also because organizer Bernard Chevry shrewdly hedged his bets by broadening the base of events to include a classical seg-

ment embracing live performances and seminars and a broadcasting market and conference program, MIP Radio. The latter addressed the manifold developments in radio and television under way in Europe.

A significant feature of the event was the return in force of the major record companies, particularly RCA/Ariola and WEA. Their presence reflects an intensification of European activities and the increasing crossover of European acts into national markets (Billboard, Feb. 1).

In addition, there were the customary multinational galas and numerous meetings of international bodies covering mechanical licensing, piracy, the new French copyright law, the promotion of classical music and the international song festival scene.

Another important growth area for Midem this year was in the representation of service companies, like insurance firms, entertainment lawyers, accountants, photogra-

phers, and merchandizing firms.

Even various regional authorities of the French Republic had stands in the Palais des Festivals to promote their own festivals and other cultural events.

Although Chevry said Midem 1986 was the biggest ever—this during a ceremony to present some 80 Midem veterans with trophies marking 20 consecutive appearances in Cannes—it was hard to believe that 7,500 participants were here, as Chevry claimed.

What was certainly true was that, once again, many Midem attendees failed to stay for the entire duration of the event. There was no evidence of any of the major companies doing anything other than having internal planning meetings and renewing international contacts, but among the smaller companies—particularly those at Midem for the first time—there was a welter of activity in licensing deals, master acquisition, and import and export discussions.

## New French Channel Will Emphasize Music

CANNES The French government has given the go-ahead for a sixth national television channel, the country's second private commercial network.

Half of the new channel's programming will be devoted to music. Of that output, there will be a required minimum quota of domestic product.

The new channel is due to start broadcasting before the end of February.

Georges Fillioud, French secretary of state for communications, says the concession has gone to "four great French figures in the communications world." They are the Gaumont Cinema group, local private radio station NRJ and two advertising agencies, Publicis and Agence Gilbert Gros.

The obvious emphasis on the channel being an all-French operation follows in the wake of a major political storm in France provoked by the government's choice of a Franco-Italian partnership for the first private commercial channel permitted here. That partnership linked the Chaeffeurs transport company headed by Jerome Seydoux with a group headed by controversial Italian entrepreneur Silvio Berlusconi.

It was revealed here at Midem that there had been fierce competition for the sixth channel concession, and that among the contenders

who didn't get it were the UGC film group and the Roux-Seguels advertising group, as well as the major broadcasting organization Compagnie Luxembourgeoise de Telediffusion (CLT).

The final choice is seen as a particularly savage blow for the network aspirations of the latter group, which had originally sought the fifth channel concession.

The new music channel now

moves into competition with the country's three existing state-owned TV channels (TFI, Antenne 2 and FR3), the Canal Plus pay-TV outfit, and the new private commercial fifth channel, which will begin transmitting programs Feb. 20. It is a striking example of what is called the French broadcasting "revolution" following President Mitterrand's decision to deregulate national radio and television here.

## First for Canada, Sweden Two More CD Plants Set

CANNES Hard on the news of the significant sales boom of the Compact Disc in the U.S. came the announcement at Midem of the construction of two more pressing plants, one in Canada and the other in Sweden, both directly serving the North American market.

The facilities will be the first in these countries.

The Swedish factory, being built by CD Plant at Malmo, is expected to come onstream this summer with an initial output of some 10 million units annually.

CD Plant is entirely funded by a U.S. company. But the Swedish firm's president, Ben Hedenberg, would give no indication as to the identity of the financing source.

The Canadian factory at Drummondville, east of Montreal, is a three-way venture involving MPO, France's sole CD pressing company, Montreal engineering company SNC Canada, and Quebec Province cultural investment organization SODICC.

The company Americ-CD will produce up to five million units in 1987, rising to 10 million the following year, according to MPO managing director Loic de Poix.

There are now 11 CD pressing

plants operating in the world, and news of two new projects and hints of more to follow were seen by Midem participants as going some way to ease the CD supply bottleneck.

EMI has already announced plans for a CD manufacturing facility in the U.K., and there were strong rumors here that WEA would be following into CD manufacture. However, no details as to where and when could be obtained from WEA representatives in Cannes.

Supraphon of Czechoslovakia has meanwhile announced that it will become the first East European manufacturer of CD within the next two years.

It emerged that the only company in the world still producing pressing plants for the conventional vinyl disk is Toolex Alpha of Sweden, which is supplying pressing equipment for the CD plant in Malmo.

In a related development, figures were given on American CD purchasing habits. Ed Murphy, president of the Harry Fox Agency, told a Midem conference of publishers that, according to a recent survey, 80% of American CD-player owners were replacing their favorite black LPs with the CD versions.

## WEA Forms Swiss Company

NEW YORK WEA Europe has formed a new company in Switzerland called WEA Records S.A., according to Siegfried E. Loch, president. Loch also reports the appointment of Claude Nobs as managing director of the new set-up, reporting directly to him.

Loch notes that Musikvertrieb, WEA's long-standing licensee, will continue its practice of distributing and marketing WEA product from its facilities in Zurich. WEA Records S.A., based in Montreux, where Nobs is headquar-

tered, will oversee all activities related to the WEA product, formerly the responsibility of WEA's German unit. Video facilities, established in 1968, are now part of WEA Records.

Nobs, the founder and organizer of the Montreux Jazz Festival, joined WEA in 1972. Among other activities, he developed and supervised WEA's video service, which feeds clips to 44 affiliates and licensees around the world.

### For the Record

A story in the Jan. 18 issue headlined "Copyright Reform in Korea" incorrectly identified Y.B. Min as chairman of the Korean Publishers Assn. That position is held by In-Kyu Lim. Y.B. Min is chairman of Si-sa-yong-o-sa Inc., based in Seoul.

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## Good Music—Bad Legislation

# SOURCE LICENSING: THE DEBATE CONTINUES

BY EDWARD M. CRAMER

The recent commentary by Congressman Frederick C. Boucher (Jan. 25), sponsor of H.R. 3521, a bill which would mandate source licensing of music for local television, was purportedly in response to an earlier commentary by Hal David, president of ASCAP (Dec. 28).

Rep. Boucher's piece reveals that he simply does not understand the music business. His bill, if enacted, would result in great harm to writers of music, their publishers, and, most significantly, to the public.

My principal quarrel with the Congressman is not over his intention, but over the misinformation he has been given which led him to sponsor H.R. 3521. His article shows where this information comes from: carefully selected excerpts from the record of the Buffalo Broadcasting case.

This is the case the TV stations lost after having made all the arguments advanced by Rep. Boucher, and more.

Not only was the Court of Appeals for the Second Circuit unanimous in its decision upholding the concept of blanket licensing, but a separate concurring opinion was written by Judge Ralph Winter, former professor of law at Yale and a specialist in the antitrust field. Judge Winter felt compelled to warn against "future needless litigation over blanket licenses in the music industry."

After reviewing the record, which comprised thousands of pages, and having read briefs and listened to extensive oral arguments, three distinguished federal judges concluded there was no proof that the blanket license as used on local TV was anti-competitive.

Does the Congressman now suggest that he has read the same voluminous material and considered the same extensive arguments? If so, how come he arrives at a completely contrary conclusion?

In attempting to convince writers

that they would be better off with his legislation, Rep. Boucher sings a siren song that writers are not buying. Writers *know* their side of the music business. I have talked with hundreds of them. So has Hal David; Bob Thompson, president of SESAC; George David Weiss, president of the Songwriters Guild of America; and Maggie Cavendar, president of the Nashville Songwriters Assn. International.

A comparison of notes shows that not one writer favors passage of this bill.

This proposed legislation is designed to save TV broadcasters tens of millions of dollars a year. The writ-

ers, new and established, know that they will be protected by whichever organization they choose to represent them.

We all know that producers only make money after their shows go into syndication. But who can tell, initially, if a show will succeed? Who could have predicted, for instance, that "Star Trek" would be in constant syndication decades after the first "U.S.S. Enterprise" adventure? Certainly, the writers of the music for this series deserve to share in its continuing success. And under the present system they do.

In Rep. Boucher's new world, writers might receive residuals un-

cially written. Nor did he use studio musicians. Instead, he used an old cue library and, with the equivalent of scissors and paste, patched together a musical soundtrack. The music was awful.

That script will be played out again if H.R. 3521 is enacted.

The Congressman characterizes the current licensing system as one monopolized by very few individuals and corporations. He must know that most countries have single, government-backed licensing organizations. The U.S., however, has three, and the competition between them is fierce.

Or the other side of this equation. There are only 850 commercial TV stations in the U.S. Of these, the largest 600 are operated by 160 large corporations. Clearly, the real beneficiaries of H.R. 3521 will be this limited number of broadcasters. An increase in this concentration can be expected under changed FCC regulations that now permit organizations to own up to 12 stations.

The television industry has not suffered because of the current music payment system. On the contrary, the most recent transactions seem to indicate that the going price for a television station is 20 times its cash flow.

And what does the buyer get? The right of access to a money-making frequency which belongs to the public. *Money-making.* That's the key. Can you think of any other business with a limited lease that can be marketed for 20 times its cash flow?

Music licensing organizations and TV stations have prospered together. And the future looks even brighter with the coming of stereo television.

Let's stop the litigation and the attempts at restrictive legislation, and continue to do what broadcasters and those who supply music know how to do best: inform and entertain the American public.



### 'Why set up a new mechanism when the existing one works well?'

Ed Cramer is president of Broadcast Music Inc.

ers know that this money can only come from one place: their pockets. And if broadcasters do not expect to save money by this legislation, I can assure you they would not support it, nor spend the kind of money they are spending to lobby for its passage.

While Rep. Boucher imagines a new and exciting world for writers, the painful truth is that the biggest losers would be newcomers to the writing business, the wellspring of music to come. Their bargaining power will never be potent enough to get reasonable "up-front" payments for performing rights.

Under the present system, all

der some new kind of system. But under the present system, that is exactly what happens. The question then is, why set up a new mechanism when the existing one works well, and has done so for more than 35 years?

The proposed bill also puts the small and independent TV producer at a disadvantage. He will not be able to compete with the larger companies if he has to make substantial "up-front" payments.

I remember working on a television series in the early '50s where the total budget for music for each episode was a few hundred dollars. The producer didn't have music spe-

### PRESERVING POPULAR CULTURE

I agree wholeheartedly with Bob Krasnow's commentary, "Why a Rock & Roll Hall of Fame?" (Jan. 11). But I can't help reflect upon why the answer is simply "why not." Perhaps the reason is that we live with rock'n'roll music every day, and thus take it for granted. Because it is such a vital force in today's popular culture, people tend to feel that rock'n'roll is being preserved on an ongoing basis.

Many people associate museums with the preservation of lost cultures and "high culture," a sort of *cabinet of curiosities*. My opinion is that popular culture, including that of the present and the immediate past, is even more important to treasure. The preservation and interpretation of the history of rock'n'roll promises to tell us as much about ourselves as it does about Elvis, Chuck and Buddy.

I eagerly await the building of the Hall of Fame. I expect to see in its exhibits the nurturing of an appreciation for a vital part of our

national culture.

Paul G. Bourcier  
The Adirondack Museum  
Blue Mountain Lake, N.Y.

### STARTING AT THE TOP

I recently read of the contest to find a song for the city of Nashville. But in order to enter the competition, I had to have written a top 10 song. Besides my disappointment, I confess to a feeling of irritation bordering on anger.

I can understand that some limit has to be placed on a contest like this to avoid getting hundreds of thousands of submissions from God knows where. However, the idea of limiting entry to top 10 writers smacks of snobbery to the max. It perpetuates the stereotype that Nashville is a big town with a small-town attitude, which excludes all except those who belong to the "clique."

I have written for the movies, I have had songs recorded by major artists, and I have even written a

### LETTERS TO THE EDITOR

song which will be used as a theme for a neighboring state. But I have not yet achieved "hit" status, so my contributions will not be accepted.

I wish the members of the fraternity well, and look forward to joining them one day. In the meantime, I'll just work on "I Left My Heart In Boise."

Scott Edward Phelps  
Nashville

### CLUB-SIZE VIDEO CLIPS

I believe record companies should seriously consider producing "12-inch" promotional video clips for use in video dance clubs.

It's estimated that there are between 500 and 800 clubs in the U.S. showing video clips to patrons. These clubs reach more than 500,000 potential record buyers weekly. Most VJs, like myself, try to please dance patrons by mixing the video clips with the 12-inch disk version to achieve the non-stop dance action they demand.

I'm convinced that the first record company to make a clip available to video pool distributors matching the

12-inch disco version of its recording will have a competitive marketing edge.

Willie E. Poe  
Richmond, Va.

### ENCOURAGING AWARENESS

My sincere thanks to Phoenix valley's most progressive station, "K-Storm," for its constant support of the Artists United Against Apartheid "Sun City" single and extended mixes. Its being voted No. 5 by listeners in the station's year-end singles poll truly reflects the awareness "K-Storm" encourages in listeners.

Becky Helme  
Phoenix, Ariz.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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“Meet Benny Bailey”—Cheryl Bentyne  
“Sing Joy Spring”—Janis Siegel

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“Another Night In Tunisia”—Jon Hendricks & Bobby McFerrin  
“Oh Yes, I Remember Clifford”—Alan Paul

BEST JAZZ VOCAL PERFORMANCE—DUO OR GROUP

“Ray’s Rockhouse”—The Manhattan Transfer & Jon Hendricks  
“To You”—The Manhattan Transfer with the Four Freshmen  
“Vocalese”—The Manhattan Transfer

BEST JAZZ INSTRUMENTAL PERFORMANCE—SOLOIST

“Meet Benny Bailey”—James Moody  
“Sing Joy Spring”—Dizzy Gillespie

BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES

“Another Night in Tunisia”—Cheryl Bentyne, Bobby McFerrin, arrangers  
“Blee Blop Blues”—Janis Siegel, Dennis Wilson, arrangers  
“Ray’s Rockhouse”—Alan Paul, arranger

BEST VOCAL ALBUM

“Swing Journal”—Japan

JAZZ ALBUM OF THE YEAR

Leonard Feather

*We Sincerely Thank You*



*Cheryl Bentyne Alan Paul Janis Siegel Jon Hendricks*

# Music Outlets Meet Challenge of Space Shuttle Tragedy

KIM FREEMAN

NEW YORK "It happened in our backyard," says WBJW Orlando program director Brian Thomas of Tuesday's (28) disaster, when the space shuttle Challenger exploded off the Cape Canaveral coast.

While WBJW's top 40 team experienced the tragedy in an especially personal way, most music stations recognized the disaster as a particularly affecting one. The Challenger explosion proved a difficult item to incorporate into their normally light-hearted and irreverent programming.

Additionally, music outlets faced the question of how much time to devote to news coverage when neighboring all-news outlets and TV stations generally have the upper hand in times of national crisis.

"Something like this has to be covered," Thomas says. "We consider ourselves a well-rounded station. At a time like this, that doesn't just mean music." While the station doesn't normally air newscasts after 10 a.m., WBJW went to twice hourly updates after the development. Many other top 40 outlets broke tradition for similar news coverage.

Thomas reports that WBJW's programming was toned down greatly following the disaster. "We were in the middle of a major contest, which

we immediately downplayed. The same went for our [Wednesday] morning show, which is usually outrageous."

Speaking of the procedures followed at NBC's FM music outlets, the company's radio division executive vice president, Bob Mouty, says fresh information takes precedence over all other programming elements in the hours immediately following a disaster. After that point, Mouty says, "Radio's function is to provide reassurance and companionship to the audience." Aside from keeping listeners updated, Mouty says, NBC's policy in the wake of any crisis is to "take the hard edges and the peaks off. No dirges, though. That won't accomplish anything."

Across the country, music outlets adopted a soft-toned approach. WZOU Boston was part of a New England-wide memorial minute of silence on Wednesday at 10 a.m. Explaining the segue back to regular programming, the top 40 outlet's PD Jim Cutler says, "Radio reflects what people are thinking. It affected us as people, and, when that happens, the format goes right out the window."

Like the station itself, WZOU's afternoon man Mark Mitchell made no attempt to hide his mood. Cutler says that the personality come on the air Tuesday with "Forgive me, I get paid

to be funny and entertaining. But I can't do that right now."

At WFYV-FM Atlantic Beach, Fla., program director and morning man Chris Jones says the station faced the same dilemma. "How do I go on the air the next morning?" he asked. "If we were as zany as usual [on the air], it would be insensitive. But we couldn't be too depressed either."

Jones says that WFYV, which doesn't feature news, "broke format" in providing twice hourly newscasts. At WZOU, Cutler admits that there were some questions internally on the extent to which Challenger news should interrupt music flow. "But we decided to bend over backwards to keep listeners up to date."

Tributes to the seven astronauts were organized by several stations. The aforementioned minute of silence throughout New England's airwaves Wednesday was followed by a brief, non-denominational speech by Cardinal Bernard Law. "It was very

eerie scanning up and down the dial, hearing nothing," says WZOU's Culter. New England broadcasters were especially anxious to air a memorial, as Challenger passenger and school teacher Christa McAuliffe lived in Concord, N.H.

At WZOU, the tribute was followed by Tom Clay's "What The World Needs Now," a cover of the Dionne Warwick hit which features

references to the deaths of Robert and John F. Kennedy and Martin Luther King Jr.

Along the same lines, WHTZ New York strayed from its pop fare to dedicate "Stand Up," a patriotic tune by country star Mel McDaniel, several times Wednesday. In other parts of the country, many stations joined together in asking listeners to light headlights in honor of the astronauts.



Programmers reveal why they have jumped on particular new releases.

## POP

Not surprisingly, John Cougar Mellencamp appears to have another cross-format hit on his hands with "R.O.C.K. In The U.S.A." (Riva/PolyGram). According to WKZL Winston-Salem, N.C., program director Chuck Finney, the song breaks through several age barriers with its history-spanning content. "It's a good, fun rock'n'roll record," says Finney, "and the early listener response has been absolutely phenomenal." Also collecting a strong initial response at WKZL is INXS's latest, "What You Need" (Atco/Atlantic). A star on the rise is Marilyn Martin, says the PD, thanks to her solo single "Night Moves" (Atlantic), which Finney warns is nothing like her duet with Phil Collins, "Separate Lives." "Night Moves," says Finney, "starts out slow, but really gets going, working into a pretty hard edge after a while." A song Finney expects will take off very soon is Mickey Thomas' "Stand In The Fire" (RCA), from the film "Youngblood."

## BLACK/URBAN

Up against his recent home, WVEE, WEKS-AM-FM Atlanta program director Mitch Faulkner is playing it far from safe with a list of adds that represent the newest of the new. On top is Wally Badarou's "Chief Inspector" (Island), which Faulkner describes as an "instrumental fusion of basic r&b with elements of jazz and reggae," making it a very broad-appeal track. Of Nu Shooz' "I Can't Wait" (Atlantic), Faulkner says, "The execution hits the teens, the message hits the adults. Plus, it's midtempo, which makes it work in all dayparts." Also capturing both ends of the age scale is Fire Fox's "You Make Me Feel Brand New" (Atlantic). "It's always shaky when you're dealing with a remake," Faulkner notes, but Fire Fox's female vocal take on the Stylistics' falsetto version takes the song "to new dimensions." Meanwhile, Manhattan Transfer's sing-along-styled "Ray's Rockhouse" (Atlantic) has "plenty of vocal tricks and a funky, hard beat," says the PD. Sharing a tip, Faulkner recommends Ta Mara & the Seen's "You Turn Me Up" (A&M), the flip of "Affection," which is only available on the commercial single. Most of these adds have earned Faulkner's favor via listener response, which he gauges with a unique bit on his morning show. During the program, the audience is allowed to pick or nix various tracks on air. "It makes them feel involved in our programming," Faulkner says. In return, the PD says that "people will sit through a four- or five-minute new song because they know they'll be able to give their input on it and they know what type of music is coming next."

## AOR

At Houston's top rocker, KSRR, PD Andy Beaubien says that Elton John "seems to be making a resurgence with his previous audience." That's an observation based on the progress of John's latest, "Nikita" (Geffen). "With this song," Beaubien says, "those who got tired of him at the 'Philadelphia Freedom' stage are saying, 'All is forgiven.'" Betting on who will become a first-time hit with Houston, Beaubien picks Face To Face. The Boston-based band's "Tell Me Why" (Epic) has "all the right AOR components," he says. "We're going on this on the strength of the song alone." Meanwhile, Beaubien sees a "real sleeper" in Talk Talk's "Life's What You Make It" (EMI America). "This is a different one," he says, "but the more I hear it, the more it makes sense." Something completely new and different on the KSRR list is Jimmy Barnes's "No Second Prize" (Geffen), "a very straight-ahead rock'n'roll tune" in the PD's estimation. And, he says, Loverboy's "This Could Be The Night" (Columbia) is "a broad-based ballad that could do better than the stronger stuff on their album." KIM FREEMAN

## Consultants Rate 25-40s Taking Aim At Baby Boomers

BY KIM FREEMAN

NEW YORK Call them the "new mainstream," the "big generation" or the "baby boomers," but call them listeners at all costs, say top AOR consultants.

Recapturing the late-20- to early-40-year-olds who grew up on rock'n'roll radio is a matter of "evolving and continuing to grow with listeners," says Dave Logan of

**'We tend to think our audience is dumb... Really, they are very sophisticated'**

Burkhart/Abrams/Michaels/Douglas, the Atlanta-based consultants that hosted the recent Superstars convention (Billboard, Jan. 25).

According to Burkhart/Abrams principal Lee Abrams, AOR programmers have an edge in luring the lucrative demographic because "so many PDs are in the same age bracket." As part of his plea to "rethink every element of the format," Abrams cautions against the misconception that this demo "is real straight. There are plenty of conservative, 25-plusers who are weekend hippies. This is not a normal generation. They were raised on 'Saturday Night Live.' They are partyers."

The demo's roots are in the '60s, observes Abrams, a point Canadian consultant John Parikhal picks up on in his music recommendations. To capitalize on what he calls the "big generation," Parikhal says that the correct music for AOR is

(Continued on page 73)

## WWDC-FM Jock Draws Fire for Remark Made on King's Birthday

WASHINGTON WWDC-FM jock Doug Tracht, better known as "The Greaseman," suggested on the air on Jan. 20, the federal holiday in honor of Martin Luther King Jr.'s birthday, that since the assassination of King was cause for a vacation day, then killing "four more" would result in getting the rest of the week off.

According to a story in The Washington Post, Tracht said he was "only kidding" immediately after making the remark and later made a formal apology on the air, which he repeated the next day.

Tracht is in the middle of a vacation scheduled before the incident, and a station spokesperson said

that no disciplinary action is planned.

Tracht, who succeeded the provocative Howard Stern—now at WXRK New York—has the second-largest morning drive audience here. He has been accused by some local listeners of patter that is vulgar, racist and sexist.

Tracht's morning skits often contain references to genital size and sexual situations, and he has directed barbs at women, blacks, Asians and gays. Readers of Washingtonian magazine have voted him the best radio DJ for three consecutive years. His listeners are mostly young white males. BILL HOLLAND

## ...newsline...

**ARBITRON** elects four new members to its radio advisory council. The new members, who will all serve three-year terms, are: John Gush Jr. of WXBQ Bristol, Va., to represent country stations in markets 51-plus; Ronald Pancratz of WJR Detroit to represent MOR/personality station in markets one through 50; Lee Larsen of KOA Denver to represent news/talk outlets in all markets; and Nathan Safir of KCOR San Antonio to represent the Spanish format in all markets.

**PRICE COMMUNICATIONS** has finalized its acquisitions of WLAC-AM-FM Nashville and WKBW-AM (now WWKB-AM) Buffalo. The New York-based company has also appointed William Gilreath vice president and general manager of KIOI San Francisco. He has been the adult contemporary outlet's GM for the past year.

**'BOOMERS' GET RATED**

(Continued from page 12)

"rooted in the '60s, but with '80s production values."

According to Parikh, the key quality here is songs with "real emotion" as opposed to the "jaded and formulaic" traits of much of '80s music. Thirty- to 40-year-olds made stars out of Bruce Springsteen and John Cougar Mellencamp because they convey "real feelings on an intense level," he says. Parikh explains the baby boomers' interest in these types of songs as a product of the "mid-life crisis" AOR's prime demo is entering or enduring. Calling this an introspective time when one faces one's own mortality, Parikh suggests that meaningful lyrics get to the heart of this demo most effectively.

The percentage of AOR-based artists appearing in the recent Grammy nominations indicates to Abrams that the AOR sound is mainstream. The popularity of Springsteen and Dire Straits is the result of cross-format exposure, which pinches AOR's once-exclusive territory.

In addition to going deeper into albums by these multiformat artists, Abrams says AORs must be "less predictable" in music selections. "We tend to think our audience is dumber than they are. Really, they are very sophisticated." Part of Abrams' war against stagnant programming involves the use of jazz and new age music.

After looking at sales research, Abrams concludes, the genre "is going to be a force to be dealt with."

Parikh, however, warns against the jazz/new age adds "unless people are unbelievably selective." He adds, "I'd rather add blues to my AORs."

Back at Burkhart/Abrams, Logan describes the firm's recommended use of jazz/new age at AOR as "the icing or the flavor, as opposed to the cake." According to Logan, "AOR has always prided itself on dancing on the edge, and if the jazz uses a traditional rock base, like Pat Metheny or Al DiMeola, it would work."

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### POP SINGLES—10 Years Ago

1. **50 Ways To Leave Your Lover**, Paul Simon, COLUMBIA
2. **Love To Love You Baby**, Donna Summer, OASIS
3. **You Sexy Thing**, Hot Chocolate, ATLANTIC
4. **I Write The Songs**, Barry Manilow, ARISTA
5. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
6. **Love Rollercoaster**, Ohio Players, MERCURY
7. **Times Of Your Life**, Paul Anka, UNITED ARTISTS
8. **Theme From S.W.A.T.**, Rhythm Heritage, ABC
9. **Convoy**, C.W. McCall, MGM
10. **Breaking Up Is Hard To Do**, Neil Sedaka, ROCKET

### POP SINGLES—20 Years Ago

1. **My Love**, Petula Clark, WARNER BROS.
2. **Barbara Ann**, Beach Boys, CAPITOL
3. **No Matter What Shape (Your Stomach's In)**, T-Bones, LIBERTY
4. **We Can Work It Out**, Beatles, CAPITOL
5. **Lightnin' Strikes**, Lou Christie, MGM
6. **The Men In My Little Girl's Life**, Mike Douglas, EPIC
7. **She's Just My Style**, Gary Lewis & the Playboys, LIBERTY
8. **Five O'Clock World**, Vogues, CO & CE
9. **A Must To Avoid**, Herman's Hermits, MGM
10. **Crying Time**, Ray Charles, ABC/PARAMOUNT

### TOP ALBUMS—10 Years Ago

1. **Desire**, Bob Dylan, COLUMBIA
2. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
3. **Gratitude**, Earth, Wind & Fire, COLUMBIA
4. **Chicago IX—Chicago's Greatest Hits**, COLUMBIA
5. **Tryin' To Get The Feelin'**, Barry Manilow, ARISTA
6. **Helen Reddy's Greatest Hits**, CAPITOL
7. **America's Greatest Hits**, WARNER BROS.
8. **Family Reunion**, O'Jays, PHILADELPHIA INT'L
9. **Alive!**, Kiss, CASABLANCA
10. **Face The Music**, Electric Light Orchestra, UNITED ARTISTS

### TOP ALBUMS—20 Years Ago

1. **Rubber Soul**, Beatles, CAPITOL
2. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
3. **Going Places**, Herb Alpert's Tijuana Brass, A&M
4. **The Sound Of Music**, Soundtrack, RCA VICTOR
5. **The Best Of Herman's Hermits**, MGM
6. **September Of My Years**, Frank Sinatra, REPRISÉ
7. **My Name Is Barbra, Two**, Barbra Streisand, COLUMBIA
8. **Roger Miller/Golden Hits**, SMASH
9. **December's Children**, Rolling Stones, LONDON
10. **My World**, Eddy Arnold, RCA VICTOR

### COUNTRY SINGLES—10 Years Ago

1. **Sometimes**, Bill Anderson & Mary Lou Turner, MCA
2. **The White Knight**, Cledus Maggard, MERCURY
3. **The Happiness Of Having You**, Charley Pride, RCA
4. **Good Hearted Woman**, Waylon & Willie, RCA
5. **Don't Believe My Heart Can Stand Another You**, Tanya Tucker, MCA
6. **Hank Williams, You Wrote My Life**, Moe Bandy, COLUMBIA
7. **Convoy**, C.W. McCall, MGM
8. **This Time I've Hurt Her More Than She Loves Me**, Conway Twitty, MCA
9. **Remember Me (When The Candlelights Are Gleaming)**, Willie Nelson, COLUMBIA
10. **Somebody Loves You**, Crystal Gayle, UNITED ARTISTS

### SOUL SINGLES—10 Years Ago

1. **Turning Point**, Tyrone Davis, DAKAR
2. **Inseparable**, Natalie Cole, CAPITOL
3. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
4. **Sweet Thing**, Rufus, ABC
5. **Once You Hit The Road**, Dionne Warwick, WARNER BROS.
6. **Sweet Love**, Commodores, MOTOWN
7. **Let The Music Play**, Barry White, 20TH CENTURY
8. **Love Or Leave**, Spinners, ATLANTIC
9. **I Need You, You Need Me**, Joe Simon, SPRING
10. **You Sexy Thing**, Hot Chocolate, ATLANTIC



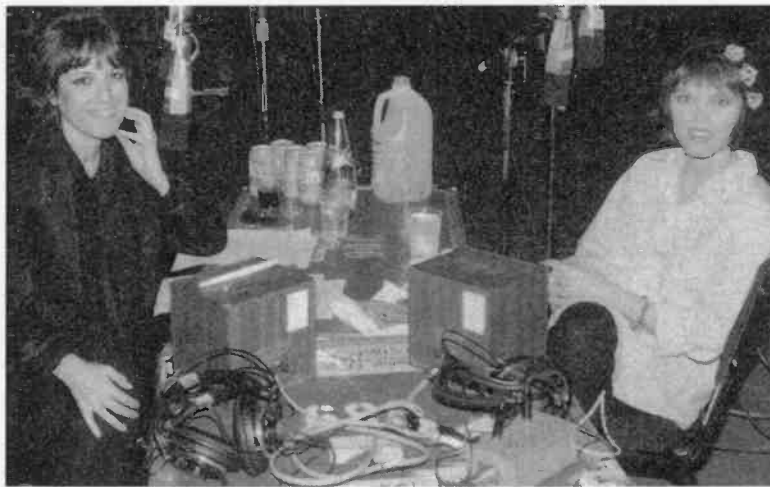
**Large Group Surveys Small Markets.** Breaking from a recent small market advisory committee meeting at the Radio Advertising Bureau are, from bottom left, SMAC chairman Cary Simpson of WTRN Tynone, Pa.; WQSC Georgetown, S.C.'s Sylvia Lambert; WMMJ Ellsworth, Me.'s Linda Cummings; WWOJ Avon, Fla.'s Cody Connor; KIML Gillette, Wyo.'s Roy Mapel; WTSL Lebanon, N.H.'s Darrell Clark and WCUB, Manitoc, Wis.'s Lee Davis. In the top row are the RAB's Danny Flamberg; WQSC Georgetown, S.C.'s Carole Wommack; Sampson Communications' Jack Sampson; KIEL Beauville, Texas' Rick Betzen; KFWJ/KBBC Lake Havasu City, Ariz.'s Denise Shoblom; KLEM/KZZL Le Mars, Iowa's Paul Olsen; KSUE Susanville, Calif.'s Cecil Webb and the RAB's Wayne Cornils.



**Radioradio Rocks.** Connected are the core team from CBS Radioradio's new long-form show "Rock Connections." They are, from left, the network's vice president and general manager Robert Kipperman, executive producer, Frank Murphy and host of the new album rock series Mike Harrison. "Rock Connections" will debut in May.



**Money Ain't for Nothing.** Sharon Vangsness, director of the Minnesota Food Bank Network accepts a \$91,674.95 check from KSE5-FM Minneapolis station manager, Chuck Knapp live on the air. Donations were collected from the station and their listeners.



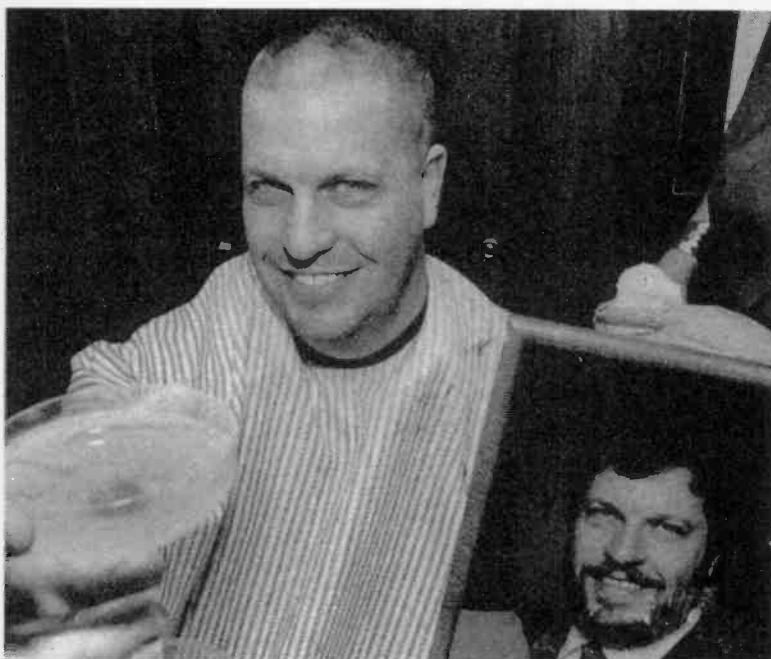
**A Sassy Start.** DIR Broadcasting's new monthly series "The Sassy Stars Of Rock And Roll," kicks off with host, Lisa Robinson, left, and her special guest, Pat Benatar live via satellite from her rehearsal studio in Los Angeles. The one-hour program features music, conversation and a special "Win-A-Call" contest in which listeners win an on-air phone call from the star.



**Rambling Man.** KRTH (K-EARTH) Los Angeles has created a real-life character appropriately called "KAPTAIN K-EARTH," to star in the station's upcoming campaign on child safety. This masked man will also host a media breakfast for numerous local celebrities. That should make an interesting radiograph.



**Q up Live.** The Q Morning Zoo is live at the Univ. of Cincinnati with air personalities Chris O'Brien, left and Jim Fox. WKRQ-FM Cincinnati took its team on the road for homecoming week.



**Radio's Razor's Edge.** KLLL/KEND Lubbock's general manager, Buddy Howell bartered up for a special toast to his crack staff on behalf of the station's fruitful efforts to increase their ratings to the No. 1 slot in town.



**WMET World's Weatherwise.** WMET Chicago listener, Andrea Stein, is happily posed between morning personalities Stu Collins, left, and Mike Kenneally after correctly predicting the first two-inch snowfall to hit the area. Stein is now the recipient of a \$6,000 mink coat and a trip to Cancun, Mexico to warm up.

## Metroplex Outlet Tries 'Classic Rock'

BY BILL HOLLAND

WASHINGTON KIX-Country (WPKX-FM), a victim of shrinking ratings during a two-year bucking bronc ride with country competitor WMZQ-FM, has doffed the ten-gallon hat, bejeweled shirt and cowboy boots for a mop top, Nehru jacket and roach crushers—with a little tie-dye thrown in.

Surprised listeners tuning in to the Metroplex outlet last Monday (27) heard new call letters—WCXR-FM—and Beatles, Kinks and Jethro Tull instead of Waylon, Willie and the Judds.

The new format, called "classic rock," gives what GM Bill Sherard terms "disenfranchised listeners" all the Joe Cocker, James Gang, Pink Floyd and Blood, Sweat & Tears that they say they've been missing.

Sherard, who is also a board member of the Country Music Assn., says that when the station installed its new, more powerful antenna last month, "we decided to take a new look at the Washington market."

Part of the decision was due to the ratings beating KIX had been taking from WMZQ for two years.

Sherard and Metroplex officials commissioned a format search study. "What it revealed was that there is still a slice of the pie left," Sherard said, "a large number of listeners who felt they weren't being served."

What they wanted, Sherard found, was "the rock'n'roll these 25 to 49s had grown up with, which they don't hear on stations anymore."

WCXR's music mix is largely from artists popular in the late '60s and early '70s as well as some "sem-

inal" '50s rock'n'roll and recent material "that appear to be new classics," he explained. "You don't hear Bob Dylan's 'Like A Rolling Stone' or Chicago's 'Beginnings' on any other station."


Recent airchecks also revealed songs by the Beau Brummels, Creedence Clearwater Revival, Joe Walsh, Bob Seger, and Carly Simon. "No Prince and no Madonna stuffed in between," an announcer pointed out during a break.

He says that what makes the new format so distinctive is that listeners "have felt alienated by the hard rock and new wave on some stations here, and bored by the light rock on others."

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# VOX by Kim Freeman JIOX

**LARRY BRUCE** emerges as the new program director at Metromedia rocker **KMET** Los Angeles. Given Bruce's track record at top-rated AOR **KGB-FM** San Diego, he's a likely bet to bring the ailing **MET's** batting average back to its stellar status of the '70s.

Bruce's decision, of course, puts **KGB's** general manager **Tom Baker** in something of a pinch, as the station's highly regarded music director **Ted Edwards** shipped East for the PD post at **WIYY** Baltimore only a few weeks ago. At any rate, Baker says he's got several strong candidates already lined up.

In other major AOR news, **Joe Denton** is out as PD at **KLOL** Houston. His departure makes room for two promotions: Music director **Rick Lambert** steps up into the PD chair, and longtime talent **Dana Steele** is elevated to the MD slot.

Meanwhile, AOR **WYNF** Tampa revamps its morning show by re-

### KGB hero ships north to rescue ailing KMET

uniting two **KLOL**ers. That's **Jeff Jensen**, who joins directly from Houston, and **Nick Van Cleve**, who's been holding the CBS outlet's midday program for the past year and, earlier, worked at **KLOL**... At Houston's leading rocker, **KSRR**, programmer **Andy Beaubien** is seeking a new MD, as **Michael Stevens** resigned to pursue other interests.

**BACK IN** Los Angeles, the fanaticism for cars faded a bit, at least at **RKO's KHJ-AM**, which is dropping the "Car Radio" attempt and changing calls to **KRTH-AM**, with a "smokin' oldies" format. **Pat Norman**, **KRTH-FM** VP/GM, will hold the same title for the newly dubbed AM sister. And, **KHJ's** VP/GM **Ron Thompson** will serve as station manager for **KRTH-AM**. Calling **KHJ's** car radio experiment a "noble" one, **Norman** admits that "innovation on AM in Los Angeles is a very expensive proposition."

**KITS** San Francisco program director **Richard Sands** scores big in securing local veteran **Alex Bennett** to host the hit outlet's morning show. You can expect to see **Bennett's** face gracing 350 bus billboards when he joins on Monday (10), a sure relief for those who loved him on "the Quake" (formerly **KQAK**, now **KKCY**). **Bennett's** track record also includes airwork at neighboring **KMEL**, **KILT** Houston, and **WIND** in New York. His arrival moves **Ed Volkman** to afternoons and **Mark Van Gelder** to middays.

**Gary Spears** leaves **WAPP** New York for the afternoon shift at **WRQX** Washington, D.C., another arrival that will be heavily promoted, says **Q-107 PD Randy Lane**. Also joining the top-40 outlet is **Paul Fuller**, who moves from **WABB** Mobile, Ala., to assume the MD slot. Back at **WAPP**, **Spears'** evening shift is filled by **Randi Rhodes**, who moves up from middays.

**JOHN HAGER** joins **WPHD-FM** Buffalo as PD for the pop station. He was an air personality at **WCMF** Rochester. Additionally, **Mindy Michaels**, a night jock at the station, assumes the title of music director... Also moving up to MD is **Greg Davis**, who takes on that tag at **WQSM-FM** Fayetteville, N.C. He sticks with his night shift... And, **Shadow Haze** is elevated to assistant program director at **KAFM-FM** Dallas. He, too, holds his 6-10 p.m. slot.

**CHUM** Toronto operations manager **Jim Waters** moves **Terry Williams** up to PD for the station. **Williams** has been with the **CHUM** group since 1974, having refined his chops as programmer for the group's **CJCH** Halifax and **CFRW** Winnipeg... Superstar sibling award goes to **Martin Ciccone**, brother of **Madonna**, who's done quite well on Detroit popster **WDTX** even without the familial recognition. That all changed Thursday (30) when **Ciccone** appeared on "Good Morning America" to discuss family ties.

Also getting some national attention was **KNBQ** Tacoma, Wash., program director **Ric Hanson**. The top-40 programmer was featured in a recent **USA Today** edition for his poll on the proper way to hang toilet paper.

**ON THE COUNTRY FRONT**, **WMZQ** Washington, D.C.'s **Bob Duchesne** has moved to **WQCB** Bangor, Me., to handle programming and morning drive. Says **Duchesne**, "The shock of moving to the 338th largest market in the U.S. would have been fatal if I hadn't grown up in this area"... The new midday man at modern country outlet **WCKZ** Atlanta is **Rex Nolan**.

Look for **KOAQ** Denver to drop top 40 for adult contemporary soon... **WHTZ** New York's "Z Morning Zoo Greatest Hits, Vol. I" album has raised roughly \$100,000 for the station's Children's Charities, reports **Trish Shannon**.



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Courtesy of ARISTA RECORDS

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If you buy or sell records and tapes, video, accessories, fixtures, computer  
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Brunch at the Beach and a Tour of the John Paul Getty Museum  
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Please send me more information on **NARM '86**

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Company: \_\_\_\_\_  a Retailer

Address: \_\_\_\_\_  a Wholesaler

City, State, Zip: \_\_\_\_\_  a Manufacturer

Please return to **NARM**, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. (609) 424-7404

## TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL		
1	2	3	12	ZZ TOP	WARNER BROS.	STAGES
2	1	2	9	MR. MISTER	RCA	KYRIE
3	4	4	8	THE HOOTERS	COLUMBIA	DAY BY DAY
4	8	13	7	SIMPLE MINDS	A&M	SANCTIFY YOURSELF
5	3	1	14	MIKE & THE MECHANICS	ATLANTIC	SILENT RUNNING
6	16	—	2	THE FIRM	ATLANTIC	ALL THE KINGS HORSES
7	11	18	4	THE ALAN PARSONS PROJECT	ARISTA	STEREOTOMY
8	13	33	3	HEART	CAPITOL	THESE DREAMS
9	12	27	3	INXS	ATLANTIC	WHAT YOU NEED
10	15	35	3	PETER FRAMPTON	ATLANTIC	LYING
11	5	5	11	PETE TOWNSHEND	ATCO	GIVE BLOOD
12	14	14	9	STARSHIP	GRUNT	SARA
13	6	6	11	STEVIE NICKS	MODERN	I CAN'T WAIT
14	7	7	11	THE DREAM ACADEMY	WARNER BROS.	LIFE IN A NORTHERN TOWN
15	9	9	8	TOM PETTY	MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
16	21	21	4	JOHN COUGAR MELLENCAMP	RIVA	MINUTES TO MEMORIES
17	17	20	7	TOM PETTY	MCA	NEEDLES AND PINS
18	10	10	12	RUSH	MERCURY	MANHATTAN PROJECT
19	19	26	9	QUEEN	CAPITOL	ONE VISION
20	20	23	8	AEROSMITH	GEFFEN	SHEILA
21	25	31	5	DIRE STRAITS	WARNER BROS.	RIDE ACROSS THE RIVER
22	29	34	4	THE OUTFIELD	COLUMBIA	YOUR LOVE
23	31	40	3	PAT BENATAR	CHRYSALIS	LE BEL AGE
24	32	—	2	ROBERT TEPPER	SCOTTI BROS.	NO EASY WAY OUT
25	37	—	2	LOVERBOY	COLUMBIA	THIS COULD BE THE NIGHT
26	18	11	10	ROGER DALTRY	ATLANTIC	LET ME DOWN EASY
27	41	—	2	ROGER DALTRY	ATLANTIC	QUICKSILVER LIGHTNING
28	28	38	11	JOHN COUGAR MELLENCAMP	RIVA	JUSTICE & INDEPENDENCE
29	43	—	2	MIKE & THE MECHANICS	ATLANTIC	ALL I NEED IS A MIRACLE
30	30	30	5	ASIA	GEFFEN	TOO LATE
31	23	16	11	NIGHT RANGER	MCA	GOODBYE
32	NEW ▶			MARILYN MARTIN	ATLANTIC	NIGHT MOVES
33	39	43	3	PHANTOM, ROCKER & SLICK	EMI-AMERICA	MY MISTAKE
34	36	36	5	STING	A&M	RUSSIANS
35	NEW ▶			THOMPSON TWINS	ARISTA	KING FOR A DAY
36	24	24	7	BON JOVI	MERCURY	SILENT NIGHT
37	47	—	14	JOHN COUGAR MELLENCAMP	RIVA	R.O.C.K. IN THE U.S.A.
38	34	28	8	CHARLIE SEXTON	MCA	BEAT'S SO LONELY
39	33	15	14	PETE TOWNSHEND	ATCO	FACE THE FACE
40	22	12	9	BRUCE SPRINGSTEEN	COLUMBIA	MY HOMETOWN
41	27	17	14	ZZ TOP	WARNER BROS.	CAN'T STOP ROCKIN'
42	35	19	15	THE ALARM	I.R.S.	STRENGTH
43	38	25	8	DOKKEN	ELEKTRA	THE HUNTER
44	NEW ▶			JOHN LENNON	CAPITOL	COME TOGETHER
45	42	39	4	ZZ TOP	WARNER BROS.	ROUGH BOY
46	26	8	13	STEVIE NICKS	MODERN	TALK TO ME
47	NEW ▶			OZZY OSBOURNE	CBS ASSOCIATED	SHOT IN THE DARK
48	NEW ▶			ELECTRIC LIGHT ORCHESTRA	CBS ASSOCIATED	CALLING AMERICA
49	48	48	13	RUSH	MERCURY	TERRITORIES
50	50	44	13	DIVINYLS	CHRYSALIS	PLEASURE AND PAIN

## Radio

## Featured Programming

**CBS RADIORADIO** is launching its first enterprise in the album rock format with "Rock Connections," a 15-week series scheduled to debut May 24-26 and continue through Aug. 30-Sept. 1. "Rock Connections" will broadcast weekly one-hour programs, in addition to expanded three-hour specials on Memorial Day, Fourth of July and Labor Day weekends.

The young adult network's show is targeted to the 25-34 demographic. AOR programming pioneer Mike Harrison has been slated to host the series. According to Robert Kipperman, Radioradio's vice president and general manager, "Rock Connections" will focus on the music and artists of 1966 through today. He says, "The show will be completely current in tone and content and will place a special emphasis on the format's first set of golden years, the period from 1969-1973."

"Rock Connections" will be produced by Broadcast International in association with Harrison's Goodphone Communications. The program will be distributed on disk and the SATCOM I-R satellite.

CBS Radioradio also announces the return of Sonny Melendrez as host of "The Spirit Of Summer" series. The 15-week program is being prepared for broadcast from Memorial Day weekend through Labor Day. Melendrez boasts a diverse career background, including that of air personality on KTFM San Antonio, actor, comedian and impressionist. "The Spirit Of Summer," which aired on 340 stations during its 1985 season, has already cleared 200 affiliates for 1986. The series will consist of music, interviews, entertainment news and special features.

**KAMINSKY & CO.** of New York and Nashville has been formed by ex-DIR Broadcasting Corp. director of production Bob Kaminsky to specialize in multiformatted entertainment events. During his tenure at DIR, Kaminsky was responsible for the production of the "Silver Eagle Radio Show," a weekly country music concert series. Kaminsky & Co.'s number is (212) 645-6868.

**ACCORDING TO THE Radio Network Assn.**, revenues for the month

of December were up 25%, totalling \$27,057,851, as compared to \$21,633,456 in 1984. For the 1985 year, member networks reported \$328,708,708, a 14% increase in excess of the 1984 total of \$287,949,633. . . Available from Roanoke, Va.-based Ben Cromer Productions are two series scheduled for release Friday (14): "Echoes Of Love," a six-hour top 40/AC combo featuring music from 1958-1986 by such artists as Jim Croce and Cyndi Lauper, and "World In Harmony," a two-hour program highlighting songs concerning hunger, unemployment and war. The first hour of the special will include music from the '60s and '70s; the second will spotlight top 40 artists.

The shows are available for barter or sale. Stations interested can reach the company at its new num-

ber, (703) 345-9426.

**NBC RADIO ENTERTAINMENT** is presenting Jimmy Page and Paul Rodgers' group, the Firm, in a special "Album Party" Thursday (13). The one-hour music and interview special will be hosted by WNEW-FM New York air personality Dan Neer, whose Torus Communications is serving as producer. The program will broadcast on tape delay via satellite from the Abbey Road Studios in London. . . "Lights Out," one of radio's legendary horror series, is returning to the nation as part of the Michelson Mystery Hour. Fifty stations have already signed up, including KNX Los Angeles, KNBR San Francisco, WCAU Philadelphia, WQXR New York and WBBM Chicago.

(Continued on page 19)



**Philly Fanatics.** As part of their ongoing campaign to bolster city pride, WZGO Philadelphia staffers pose near a Z-106 float that rocked its way, talents in tow, through a recent local parade. Standing from left are Z-106 personalities Nancy Leigh and Wes Heywood, music director/afternoon driver Andre Gardner, morning zany Ross Brittain and news director Cynthia Weber. In front are members of the Philadelphia Eagles' cheerleading squad.

## Promotions

## NOISE CONTROL

**KZEW Dallas (AOR)**

Contact: Jacqui La Fleur

On-air promotions are usually thought of in loud terms, but KZEW took an opposite tack Thursday (30) when "the Zoo stopped talking." That's how the pre-promos read and, as the Zoo's Jacqui La Fleur explains it, "We put our music where our mouth is."

The talkless 24-hour period was devoid of advertisements, record intros and all other spoken words. The only interruptions came melodically—with station ID's aired in sung versions.

The move capped off KZEW's

series of commercial-free Thursdays and Sundays which aired throughout January. The larger goal, says La Fleur, is to promote the station's "move toward more classic rock," and a tighter shot at the Zoo's 25-34 target demo.

**TACKLING THE TERROR** of commuter catatonia, CFAX Victoria, B.C. joined forces with the territory's transit department to host the "Bowman Bus" trip recently. CFAX spiced the morning's trek up by installing early driver Barry Bowman, a Dixieland band and a tuxedo-tailed woman in one of the city's regular buses. The CFAX crew entertained on board

for Bowman's four-hour shift, which was broadcast live to car-bound listeners.

The campaign raised a great deal of visibility for the transit department's "Seat Sale" campaign urging residents to use public transportation.

Also making something extraordinary out of the ordinary was new top 40 contender, WDTX Detroit. WDTX invited clients to "Enjoy the taste of Detroit's new pop radio" with a soda-pop-styled radio. The pop dispensers sport the message, "Refreshingly different . . . Try It," with WDTX's logo displayed prominently. **KIM FREEMAN**

## FEATURED PROGRAMMING

(Continued from page 18)

**Westwood One Radio Networks and Home Box Office** will broadcast **"The Best Of Farm Aid: An American Event"** on Saturday (8) as an exclusive simulcast. The one-hour special offers highlights of last September's benefit concert from Memorial Stadium in Champaign, Ill. Preceding the program WWI affiliates will present a 15-minute salute to the project. The simulcast also features an 800 number for listeners and viewers who wish to contribute to the fund.

Another happening at WWI is the appearance of actor/comedian **Robin Williams** on the network's **"Earth News Radio"** the week of Feb. 17.

**ABC Radio Networks** appoints **Sue Y. Lee** manager of affiliate relations for the rock and FM networks. Lee has been associated with ABC for eight years, serving in various production and operations positions at WABC and WPLJ in New York.

**JANICE GINSBERG**

*Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.*

Jan. 31, **Mark McGann**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Jan. 31-Feb. 2, **Tony Williams**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Jan. 31-Feb. 2, **The Fifth Dimension**, Cat Stevens, Ringo Starr, Top 30 U.S.A., CBS Radioradio, three hours.

Jan. 31-Feb. 6, **Black Sabbath**, Metalshop, MJI Broadcasting, one hour.

Jan. 31-Feb. 6, **The Nitty Gritty Dirt Band**, Country Today, MJI Broadcasting, one hour.

Feb. 1, **B.J. Thomas**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 1-2, **The Statlers**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 1-2, **Night Ranger**, Countdown America, United Stations, four hours.

Feb. 1-2, **Brenda Lee**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 1-2, **Miami Sound Machine**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 1-2, **Les & Larry Elgart**, The Great Sounds, United Stations, four hours.

Feb. 1-2, **Kurtis Blow**, Third World, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Yes**, Talking Heads, Rock Reunion, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Billy Joel**, Phil Collins, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Hank Williams Jr.**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 1-2, **Sam McClellan**, Musical Starstreams, Musical Starstreams, two hours.

Feb. 1-2, **Simple Minds**, On the Radio, NSBA, one hour.

Feb. 1-2, **Lulu**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Feb. 2, **INXS**, Rock Over London, Radio International, one hour.

Feb. 3, **Triumph**, Line One, Westwood One, one hour.

Feb. 3-9, **Nitty Gritty Dirt Band**, Live From Gilley's, Westwood One, one hour.

Feb. 3-9, **The Isley Brothers**, Special Edition, Westwood One, one hour.

Feb. 3-9, **Tom Petty, Part I**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Feb. 3-9, **Anne Murray**, Star Trak Profiles, Westwood One, one hour.

Feb. 3-9, **Iron Maiden**, Inner-View, Innerview Radio Network, one hour.

Feb. 7-9, **The Firm**, Superstar Concert Series, Westwood One, 90 minutes.

Feb. 7-9, **Motown's Greatest Groups**, Top 30 U.S.A., CBS Radioradio, three hours.

Feb. 7-9, **The Fat Boys, the Barkays**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **Elvis Costello**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **Madonna**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **The Judds**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 7-9, **John Scofield**, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Feb. 7-13, **John Conlee**, Country Today, MJI Broadcasting, one hour.

Feb. 8, **The Best Of Farm Aid**, Westwood One (HBO simulcast), one hour.

Feb. 8, **The Beatles, A To Z**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 8-9, **Pete Townshend & the Who**, Countdown America, United Stations, four hours.

Feb. 8-9, **Paul McCartney**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 8-9, **Barbara Mandrell**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 8-9, **Salute To Buddy Holly**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Feb. 8-9, **John Cougar Mellencamp**, On The Radio, NSBA, one hour.

Feb. 9, **Level 42**, Rock Over London, Radio International, one hour.

Feb. 10, **Elvis Costello**, Line One, Westwood One, one hour.

Feb. 10-16, **Tom Petty Part II**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Feb. 10-16, **INXS**, In Concert, Westwood One, 90 minutes.

Feb. 10-16, **Don Henley**, Star Trak Profiles, Westwood One, one hour.

Feb. 10-16, **Jim Glaser**, Live From Gilley's, Westwood One, one hour.

Feb. 10-16, **Eugene Wilde**, Special Edition, Westwood One, one hour.

Feb. 10-16, **Dick Powell**, Encore with William B. Williams, Westwood One, two hours.

Feb. 10-16, **INXS**, Inner-View, Innerview Radio Network, one

hour.

Feb. 13, **The Firm**, Album Party, NBC Radio Entertainment, one hour.

Feb. 14, **Lionel Richie Valentine's Day Special**, Creative Radio Network, two hours.

Feb. 14-16, **Pink Floyd**, Rock Reunion, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Luther Vandross, Maurice White**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **U2, R.E.M.**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Mac Davis, Johnny Paycheck**, American Country Portraits, Barnett-Robbins Enterprises, two hours.

Feb. 14-16, **Paul McCartney**, Legends Of Rock, NBC Radio Entertainment, two hours.

Feb. 14-20, **Johnny Lee**, Country Today, MJI Broadcasting, one hour.

Feb. 15, **Barry Mann & Cynthia Weil**, Solid Gold Saturday Night, United Stations, five hours.

Feb. 15-16, **Billy Ocean**, Countdown America, United Stations, four hours.

Feb. 15-16, **Sting**, Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 15-16, **Dan Seals**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 15-16, **George Shearing**, The Great Sounds, United Stations, four hours.

Feb. 15-16, **The Temptations**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 15-16, **Stevie Nicks**, On the Radio, NSBA, one hour.

Feb. 16, **Peter Dinklage**, Rock Over London, Radio International, one hour.

Feb. 17-23, **Michael McDonald**, Inner-View, Innerview Radio Network, one hour.

Feb. 21-23, **The Temptations, Four Tops**, Street Beat, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Christopher Cross, Jack Wagner**, Rock Superstars '86, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Bruce Springsteen, Huey Lewis & the News**, Rock Of The World, Barnett-Robbins Enterprises, two hours.

Feb. 21-23, **Michael McDonald**, Inner-View, Innerview Radio Network, one hour.

**Billboard**  
**ADULT CONTEMPORARY  
 MOST ADDED**

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

91 REPORTERS		NEW	TOTAL
		ADDS	ON
JAMES TAYLOR ONLY ONE COLUMBIA		21	49
HEART THESE DREAMS CAPITOL		21	51
THE EVERLY BROTHERS BORN YESTERDAY MERCURY		17	28
ATLANTIC STARR SECRET LOVERS A&M		16	35
MR. MISTER KYRIE RCA		13	38

## HOT ADULT CONTEMPORARY

	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of radio playlists.		
					TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	4	8	11	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	1 week at No. One ◆ SADE		
2	1	3	9	MY HOMETOWN COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN		
3	7	11	9	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN		
4	3	2	14	THAT'S WHAT FRIENDS ARE FOR ● ARISTA 1-9422	◆ DIONNE & FRIENDS		
5	2	1	11	GO HOME TAMLA 1817/MOTOWN	◆ STEVIE WONDER		
6	6	6	11	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND		
7	8	9	9	HOW WILL I KNOW ARISTA 1-9434	◆ WHITNEY HOUSTON		
8	10	12	8	LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY		
9	12	19	4	SARA GRUNT 14253/RCA	◆ STARSHIP		
10	5	4	12	WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS		
11	9	5	14	SAY YOU, SAY ME ● MOTOWN 1819	◆ LIONEL RICHIE		
12	15	24	3	NIKITA Geffen 7-28873/WARNER BROS.	◆ ELTON JOHN		
13	13	16	9	I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!		
14	11	7	13	I MISS YOU MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX		
15	18	22	7	WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819 MICHAEL FRANKS/BRENDA RUSSELL			
16	19	21	7	CARAVAN OF LOVE CBS ASSOCIATED 4-05611/EPIC	◆ ISLEY/JASPER/ISLEY		
17	30	—	2	THESE DREAMS CAPITOL 5541	◆ HEART		
18	17	17	10	THE HEART IS NOT SO SMART GORDY 1822/MOTOWN	EL DEBARGE WITH DEBARGE		
19	14	10	15	BROKEN WINGS RCA 14136	◆ MR. MISTER		
20	16	15	18	SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN		
21	21	23	7	YOU'RE A FRIEND OF MINE COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE		
22	31	36	3	KYRIE RCA 14258	◆ MR. MISTER		
23	33	—	2	SILENT RUNNING ATLANTIC 7-89488	◆ MIKE & THE MECHANICS		
24	27	—	2	NOW AND FOREVER (YOU & ME) CAPITOL 5547	ANNE MURRAY		
25	25	27	10	CHAIN REACTION RCA 14244	◆ DIANA ROSS		
26	26	28	4	LOVE ALWAYS FINDS A WAY ELEKTRA 7-69585	PEABO BRYSON		
27	38	—	2	ONLY ONE COLUMBIA 38-05785	◆ JAMES TAYLOR		
28	28	31	4	SILHOUETTE GRP 3013	RANDY GOODRUM		
29	29	33	3	HE'LL NEVER LOVE YOU (LIKE I DO) CAPITOL 5535	◆ FREDDIE JACKSON		
30	22	14	10	TALK TO ME MODERN 7-99582/ATLANTIC	◆ STEVIE NICKS		
31	35	—	2	KING FOR A DAY ARISTA 1-9450	◆ THOMPSON TWINS		
32	40	—	2	SECRET LOVERS A&M 2788	◆ ATLANTIC STARR		
33	23	18	16	EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR		
34	24	13	12	SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP		
35	36	37	3	BURNING HEART SCOTTI BROS. 4-05663/EPIC	◆ SURVIVOR		
36	20	20	10	I NEED YOU COLUMBIA 38-05726	◆ MAURICE WHITE		
37	37	—	2	SECRET A&M/VIRGIN 2794/A&M	◆ O.M.D.		
38	NEW			BOP EMI-AMERICA 8289	◆ DAN SEALS		
39	39	40	3	EVERYTHING IN MY HEART EMI-AMERICA 8300	◆ COREY HART		
40	NEW			ANOTHER NIGHT ARISTA 1-9453	ARETHA FRANKLIN		

● Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

# Selling Above and Beyond the Numbers

BY DAVID R. KLEMM

*(The author is president of Klemm Media Inc., a consultancy based in Warren, Conn.)*

**NEW YORK** Mirrors. Selling above and beyond the numbers takes mirrors, but creating those mirrors is increasingly difficult because of agencies' rigid reliance on ratings.



David Klemm

However (there's always *however*s for good salespeople!), the trick is to create some doubt in the buyer's mind that he has all the necessary input.

The salesperson who conveys new and previously undisclosed information can create for himself an edge separating his radio station from others.

The buyer's role is to confine the seller to a "box"—a fixed set of criteria (gross rating points, reach and frequency, cost per thousand, etc.) that meshes conveniently with the buyer's computer.

True grit salesmanship demands inventiveness and abilities that go beyond number crunching.

The buyer sets up resistance by identifying the rules of the buy. The

salesperson's challenge is to create mirrors that reflect new insight and greater perspective, as well as creativity, to stimulate the buyer's positive response.

Unless the station's seller can create a new tactic, he will *lose* most of the time!

Salespeople should forever keep in mind that most advertising prospects are already buying from someone. So your challenge is to shed enough insight, doubt or perspective to attract some of their existing money to your station.

The ability to persuade may have little to do with ratings. Good ratings simply strengthen your negotiating position. Persuasion is what you need to create dollars.

It is essential that you identify the *specific* differences of your station that enhance the advertiser's need, including cost, merchandising, production, service, etc.

First, equip yourself with genuine station product knowledge—elements as basic as signal coverage, facilities, music comparisons, audience reactions, satisfied advertisers, bios of jocks, station awards, etc.

As fundamental as this may seem, I've met hundreds of station salespeople who cannot accurately define or describe their own station's programming.

Every buyer's challenge to a sta-

## Billboard Marks RAB Confab

**DALLAS** The sixth annual Radio Advertising Bureau (RAB) Managing Sales Conference opened here Saturday (1) with plans for four days of workshops, forums and special events. This year's theme: "It's What You Learn After You Know It All That Counts."

One thousand general managers and sales managers attended the conference at the Amfac Hotel

& Resort. Headliners include Piz-za Hut president Arthur Gunter; therapist and radio personality Dr. Ruth Westheimer; and sales motivator/consultants Denis Waitley and Zig Ziglar.

To mark the conference, Billboard has enlisted the help of some of the nation's top experts in the creation of this three-page focus on Programming & Sales '86.

tion salesperson is an invitation to respond, to answer the objection.

If the objection is price, surely the seller can come up with creative packaging or dimensions of value to overcome that objection. But salespeople so often don't get to the true objective; they fail to probe and dig through the stated negative.

Remember, the advertiser/prospect has a problem: the need to boost traffic, sell product or service, enhance image, and outmaneuver his/her many competitors.

If weather is a key factor to the advertiser/prospect, perhaps your station's weather service will fulfill that need. Or maybe it's your station's ability to provide remotes—or to provide a client sales rally. In other

words, satisfy the buyer's need/objective. Be responsive, creative.

When the advertiser/prospect says that his/her past experience using radio "didn't work," you need to be *prepared* and *equipped* to handle that objection *specifically* on the spot!

Ask yourself these questions: What visual/graphic sales materials do you offer? Do you leave behind custom-written materials for the prospect? Do you provide sample commercials to hear? Do you share some ideas?

Radio isn't ratings any more than it's pictures. Yet with radio, listeners can visualize. With ratings, even buyers can understand that they have a wide range of variance and that numbers are not absolute.

If you were traveling and got lost and asked several people for directions, you would frequently get significantly different instructions from each person.

As a radio salesperson, you are like a hometown resident explaining to a stranger something with which you are very familiar, perhaps so familiar that you overlook important things.

Because of that, it is easy for the ad buyer to lose you, even though he may continue nodding agreement.

Therefore, it's important to ask a confirming question, such as: "Do you understand how that package works?" Verify that he understands before proceeding.

Great salespeople don't stop trying. They hang in there and get back, again and again. Every station has its redeeming value, and the salesperson's job is to find that value and *sell* it.

If you genuinely understand your station, work with your program director and your air staff, and comprehend the advertiser's perspective, you'll successfully unite the advertiser and your station, maximizing dollar efficiency for advertisers and inventory for your station.

Selling above and beyond the numbers isn't superficial. It isn't just dreaming good dreams; it's giving more than you expect to get.

## Station Image and Sales Success: Two Case Histories

# How WMMS and WBCN Remained on Top While the Music Changed

BY DENIS McNAMARA

*(The author is vice president of programming at WLIR Long Island, and album rock consultant for Billboard.)*

**NEW YORK** There is nothing more important for a successful radio station than image. No matter what the radio station actually sounds like, image is what the listener perceives.

Image touches on all aspects of the on-air sound, creating a visual aspect in the listener's mind that no artist can ever draw. Image surrounds the station's off-air promotion and publicity. Image works hand in hand with ratings to determine potential advertisers; in fact, it is often the major factor in an advertiser's decision to go on the air.

Two of the best radio station images in America belong to WMMS Cleveland and WBCN Boston.

"WMMS is Cleveland," exclaims promotion director Steve Merrill. It's a statement that's hard to argue with. The station has been No. 1 for nine straight Arbitron books and achieved its highest 12-plus share ever in the fall '85 sweep with a 14.5.

As for the bottom line, music director Kid Leo reports that in just the last year "our rate card has jumped tremendously."

Now let's look to the east. WBCN, the self-proclaimed "Rock of Boston," has consistently been the No. 1 FM outlet in Boston since 1983. It's also the No. 1 billing station in Boston, according to Mel Karmazin, president of Infinity



Just four of the talents that have made WMMS Cleveland and WBCN Boston tops in their markets. From left: WMMS music director Kid Leo, WMMS/WHK operations manager John Gorman, WBCN program director Oedipus, and WBCN general sales manager Bob Mendelsohn. Says Mendelsohn, "We push the edge of the envelope."

Broadcasting, which owns WBCN. Karmazin contends WBCN could charge higher rate card prices but doesn't out of "respect to longtime clients."

Remarkably, WMMS and WBCN have maintained strong images through periods of significant format change. Both of these powerhouses have recently shifted from pure album rock to a hybrid album/top 40 approach, although WBCN remains closer to its album rock roots.

In the late '60s, large numbers of young people in Cleveland and Boston were nurtured on a rock'n' roll alternative diet from WMMS and WBCN that sharply contrasted with the reigning top 40 stations.

In 1986, while just about every aspect of the stations' on-air presentation has changed, both outlets claim they have retained many of those

same listeners from the '60s.

Today, WBCN listeners perceive the outlet as a "total lifestyle station," according to PD Oedipus. "When you listen," he says, "you get a dose of pop culture." WMMS operations manager John Gorman says: "We're more than a rock'n'roll station; we're a full-service station."

Both managements express concern for their audiences, particularly the longtime listeners. These now translate into the 25-49 demographic so valued by advertisers. This concern runs the gamut from extensive promotional activities to a respect for the value of news and public affairs programming.

WBCN recently devoted an entire day of programming without commercials to the issue of apartheid in South Africa. The WMMS staff has helped clean up local neighborhoods

in a "Clean Land USA" campaign.

There is no question that the emphasis of both WBCN and WMMS is rock'n'roll. Says Oedipus: "WBCN is first and foremost music." Neither station has been hesitant about taking chances with music they believe in over the years. As Kid Leo puts it: "Break the artists and make them your own."

How each station is perceived by the industry and its advertisers provides an interesting contrast. WMMS shocked album rock traditionalists by announcing last year that it had changed its industry reporting status to top 40. Says Gorman: "We had to move in a CHR direction. We were limited by being an AOR station. We felt we had to play more black and pop and many artists not played on AOR stations." Examples include Wham!, the Pointer Sisters and Prince.

But just as WMMS was a *unique* album rock station, it is now a *unique* top 40, with a strong rock'n'roll base. Its on-air top 40 transition was done over a period of two and a half years, eroding at best only a few fringe listeners.

Gorman says that having good ratings all along made the transition easy and not overly noticeable. However, promotion director Merrill remembers, "The first time I heard Michael Jackson [on WMMS], I almost drove off the road."

Malrite Communications owns WMMS. Gil Rosenwald, president of the radio division, says the change of format label was primarily for agencies and trades. He says WMMS "has always walked a fine line that defies labeling."

Consistent ratings and community success have prevented any noticeable sales effect, says Merrill. The only clients lost were those who couldn't afford the rate hikes that followed the most recent ratings.

WBCN, equally diverse in musical scope, has stubbornly maintained its album rock identity. Music director Bob Kranes warns, however: "I don't think it's fair to label what we're doing. We're not AOR and we're not CHR."

Oedipus clarifies this stand by labeling the station "contemporary hit rock." He explains that WBCN is more rock-oriented than a typical top 40. Says VP/GM Tony Berardini: "We play very legitimate hits that CHR won't play. We're a hit rock'n'roll radio station with a heavy emphasis on personality."

*(Continued on page 21)*

## PD to PD

BY PAUL DREW

*(The author is a leading programming and management consultant. He has been associated with radio stations in all parts of the U.S., and more than 2,000 radio broadcasters have attended his Professional Programming Management Seminars. His column appears monthly in Billboard.)*

**P**ROGRAM DIRECTORS and sales managers come from two different worlds.

Most programmers get started in radio in the same way—as young and eager hands willing to do almost anything, and for free.

There is little in the way of formal training for the job of program director. Even the biggest radio broadcasting companies haven't developed comprehensive training programs. Instead, most programmers learn from role models.

On the other side is the sales manager. The first step in his or her radio career is *selling*.

And guess what salespeople get? *Training!* Radio stations spend big bucks and many hours training salespeople. They attend seminars

### Is there such a thing as total control—and do you want it?

and take courses. They have audio and videocassette programs and consultants.

One of the *first* things sales people are taught is how to *ask*. They also are taught to get used to "NO" and not to take "NO" personally. Salespeople get lots of "NO." They get mostly "NO." But they keep asking, and one day, the best "asker" becomes the sales manager.

Enter you, the program director: someone wanting "total control." *Total control?* Does Ronald Reagan have *total control*? Is there such a thing as total control in business—and do you really want it? What about getting along with others? What about effective management?

Begin to think like an owner, a business person. Realize that everything the owner does relates to station profits.

Involvement is what those who pay the program director are looking for. Like the sales manager, you must learn how to *ask* for more for the station.

What about the control of the *commercial sound* of the radio station today? Bill Watson, operations and program director of KMPC/KUTE Los Angeles, has been involved in radio programming for more than 25 years. His first experience where the program director had the final say was in 1962, working with Ron Jacobs. Ron was vice president of programming for the Colgreen Stations: KPOI Honolulu, KMEN San Bernardino and KMAK Fresno.

At all three stations, program-

ming designed a reasonable spot load. Sales promotions weren't done unless they were tied in with the *entertainment image* of the station.

Pretty revolutionary stuff for 24 years ago! The credit, says Watson, goes to Ron (truly one of the top five all-time great radio programmers.)

It wasn't long afterwards that the concept came to a major market, uniting Watson, Jacobs and Bill Drake, at KHJ Los Angeles. Drake had been creating this kind of atmosphere with Bartell in Atlanta (WAKE) and San Francisco (KYA). Jane Swain, Drake's general manager at these stations, recognized the value of his strong programming philosophies—and they worked.

Says Watson: "Programming became the people who designed what would come out of the speakers at all times."

This philosophy "was the edge that made us winners," says Watson. He contends—and I agree—that the product has to come first.

Further agreement comes from Jim Davis, VP/GM of V100 in Charleston, W. Va. Jim's roots are programming; V100 is his first general managership. When I saw Jim in September at the National Assn. of Broadcasters meeting in Dallas, he talked not about product, but about how under his leadership the station's billings had increased by several million dollars. (Way to go Jim. You learn fast. You're running a *business*.)

Still, there's no doubt in Jim's mind that the product comes first. "My goal is to bring the PD and the sales manager into play under my guidance. I can lead them to a mutual decision. The end result for the radio station is going to be productive."

His program director has the right to veto *all* commercials. As general manager, Jim won't violate this rule.

In the PD-sales manager relationship at V100, as at any station, money is a powerful issue. Jim maintains that management that can't see beyond the green is making a serious mistake. "Whenever the PD is *negotiated* into a product compromise, the listeners and the station are losers," he says.

At V100, programming and sales work with the production director to get and keep business by creating alternate plans for clients and prospective clients who have annoying and demeaning commercials.

At WHYT Detroit, Gary Berkowitz is coming off the biggest increase made by a major market top 40 station in the fall Arbitrons. In his two years as operations and program director, he hasn't had to test his veto power over commercials.

One of his primary objectives is to get the sales manager on his track of thinking. Cap Cities, the station's owner, has long had guidelines, so some decisions are already made.

One of the continuing issues with commercials at WHYT concerns network spots, those with voice only, made for use in all formats. WHYT has been able to "fix" them.

*(Continued on page 22)*

## Romancing the 25-to-54 Demographic Advertisers Focus on New Heart of Buying Power

BY CHARLIE TRUBIA

*(The author is senior vice president of Ted Bates Advertising.)*

**NEW YORK** There is no doubt that radio is experiencing a renaissance, especially on the national level.

Not only are there more viable alternatives available today, but several major advertisers are either reentering the medium they formerly abandoned, or are embracing radio for the first time. Concurrently, the "graying of America" phenomenon—the mean age of the average American is getting older—has caused the ad community to focus heavily on the 25-to-54 age group, the new heart of buying power.

How advertisers (and agencies) deal with radio's role in marketing to 25- to 54-year-olds will dictate whether the medium is a success or failure in the not-too-distant future.

Of course, all the basic tenets of using radio properly apply to the 25-to-54 set, just as they do to any demographic. Radio is like a tool or appliance: If you don't follow directions, it won't do the job. The keys here are the following: don't try to make radio do something it wasn't designed to do (visuals such as package design may require pictures); buy it correctly, deep with adequate penetration and targeting, with complementary stations or networks; choose imaginative copy compatible with the formats being used; and follow up and make adjustments along the way.

However, there are other elements that cannot be overlooked in romancing the 25-to-54 age group with radio:

- Radio is a key medium with this target group, which spends seven hours per day with all media. Although television has a 44% share of these seven hours, radio's portion is the next largest, with 41%. From 6 a.m. to 6 p.m., during which time the group is exposed to more than four

hours of media, radio's share is 59%, compared to TV's 24%. Additionally, time between media exposure and purchase for radio is the shortest of any medium: one hour, 54 minutes. It's more than three hours for every other medium—TV, print and outdoor.

- The listening habits of the members of the 25-54 age group vary greatly. In short, 25-54 is a broad

### 'The AC format evolving today is different from a few years ago'

target for radio, which traditionally is much more narrow. For this reason, it is necessary to break down the demo into subgroups to make a national or local radio purchase for it; you must buy against each subgroup. Thus, deliveries against 25-to-34, 35-to-49, and 50-to-54 age groups all have to be reviewed to insure a distribution of pressure commensurate with marketing data.

The ability to control weight against each individual component of the target is one of the key assets of radio. For many product categories, usage and buying power differ markedly throughout the 25-54 spectrum. No other medium can do this as effectively as radio, and any effort made against a broad target should utilize this approach.

- For the 25-to-54 target, the adult contemporary format (locally or via networking) will more than likely be the most utilized. Again, advertisers must be alert because there are countless variations, depending on market size, ethnic composition, local lifestyle. As such, it resembles AOR in its heyday, when there were several *types* of AOR (metal, etc.)

The AC nomenclature is actually too broad, so the experienced buyer must be cognizant of the *positioning* of each station in the market. Two stations may call themselves AC, but one may cater to the adult ethnic portion, while the other may spice regular AC fare with country music. Both are necessary in a market to balance overall delivery. This concept can be translated to national programming levels, where top 40-type programs can be meshed with country shows that skew older to augment penetration as well as to homogenize commercial weight.

- The "know thy station" (or stations, in a network) commandment is necessary to deal effectively with the relatively new concept of dayparting—altering music/presentation by dayparts to cater more specifically to available audiences. Strong personalities and teams (a la the "Zoo" concept) in key dayparts are prevalent today. These personalities have little tie-in with the music of a format, but rather, they create excitement themselves. Scott Shannon and Howard Stern could conceivably play anywhere in their respective drive shifts, regardless of general station formats.

Being able to take advantage of the talents and ability of people of this type to relate to listeners is a must if one is to optimize selected subgroups of the 25-to-54 market.

In fact, these daypart deviations may be a wave of the future, especially for ailing AMs. The medium may evolve from one of rigid formats (music, all-news, etc.) to one of "targeting"—providing an assortment of music *and* services geared toward a specific age spectrum.

In short, radio can do a bang-up job of reaching the prominent 25-to-54-year-olds, but it has to be done pragmatically, with in-depth knowledge of stations and networks, and their audiences.

## STATION IMAGE & SALES SUCCESS

*(Continued from page 20)*

Kranes adds: "We've always been committed to playing good songs. We are a singles station, and we do play singles."

John Gorman of WMMS grew up in Boston and admits to being a WBCN fan. "Diverse stations like WBCN shouldn't be put into a strict AOR definition," he says.

At both stations, image is enhanced by the strength of the on-air personalities. Staffers are trusted to make intuitive on-air decisions. Sometimes these step outside normal station structure.

WBCN general sales manager Bob Mendelsohn says that announcers reaching outside the norm can sometimes cause brittle response from sponsors. However, he says the station remains a trend-setter "because WBCN has deliberately chosen not to be safe. We push the edge of the envelope. If we were very corporate, we would never of-

fer anybody, but without [taking chances] you lack staying power."

Staffers at both stations say they work in fun environments that contain a constant edge of excitement. Gorman says success on the air is due largely to "staff interaction and staff feedback," while David Bieber, WBCN's creative services director, extolls the value of weekly promotion meetings that include GM, PD and sales staff.

Both stations report a positive sales response to their new-found images. At WMMS, Merrill says, "If the ratings are the bottom line, the change is positive." Gorman says the station's top 40 status allows it to attract sponsors who were not interested in the past. These include airlines, banks and food stores.

As for WBCN, Mendelsohn says it's much less of a problem to sell that station today. He attributes this not only to ratings, but to demo-

graphics. The station's audience makes "marketing sense," he says.

According to Mendelsohn, clients like Northwest Orient Airlines and IBM are less hesitant about WBCN's format. "Once they tried it," he says, "they felt good about it."

He admits that there are still occasional holdouts. An example is Joseph Bank clothing stores, which he describes as "a very conservative, off-price operation" in Boston. He says "the only reason we don't do business is because we're a rock'n' roll radio station."

VP/GM Berardini points out a fashion aspect to the image of his sales department. "There was a time when salespeople didn't wear ties. Crazyness is now kept to the air. Saleswise, we present a business attitude with class. In the straight business world, you don't want guys in jeans and T-shirts."

# Closing the Revenue Gap for Urban Contemporary Stations

BY OWEN WEBER

(The author is vice president and general manager of WXYV-FM Baltimore.)

**BALTIMORE** Compare the fall Arbitron ratings for urban contemporary stations with ratings from the previous fall, and you will find that in the top 20 markets the format has shown some growth, but overall remains stable, with virtually no erosion.

Look further and you will see that the demographic spread that urban contemporary delivers is excellent, with solid loyalty in all age groups.

Add the increasing affluence of the urban contemporary listener and you have a strong indication of the direction in which urban contemporary stations should be going when it comes to revenue.

Now let's look at the 1985 findings of Simmons—a private research firm specializing in audience studies—and compare the data to Simmons' 1984 figures.

- 63% of urban contemporary's 18-plus listeners are adults 25-54, up 55% from 1984.

- The percentage of college grad-

uates in urban contemporary's 18-plus audience increased 67% in 1985.

- The percentage of professionals in urban contemporary's 18-plus audience increased by 11% in 1985.

- The percentage of homeowners in urban contemporary's 18-plus audience increased by 13% in 1985.

- The percentage of urban contemporary's 18-plus audience with a household income of \$40,000 or more increased by 77% in 1985.

It sounds good: A stable format showing some growth, especially in adults 25-54, and a steadily improving qualitative picture. But, all too often, urban contemporary stations still don't do as well as some gener-

al market stations when it comes to overall revenues.

While the national Simmons numbers show a trend, today's advertiser probably will not be convinced until presented with facts about your station based on data from your market.

To avoid being shortchanged, invest in local qualitative research. Scarborough or International Demographics are two examples of syndicated research. Unfortunately, they are not available in every market. In some cities the only option may be to commission your own research. But even an investment of \$20,000 would be worthwhile if it

helped produce several hundred thousand dollars of new business!

Arbitron Target Aid or Birch Radio Qualitative can also be of some help. As an example, according to Arbitron Target Aid, WXYV-FM Baltimore delivers a high number of frequent airline travelers, compared to other Baltimore radio stations. It's that kind of information, when presented properly and to the right people, that can help close the gap between urban contemporary and general market formats' ability to produce revenue.

Urban contemporary is a strong, sound format that can produce substantial revenue, but you can't auto-

matically exclude any group of clients or products, just because someone has a perception that an urban contemporary station is not the right place to advertise.

Magazines spend a lot of money every year to demonstrate to their clients the "quality" of their readers. Why should radio in general and urban contemporary stations in particular believe they can just continue to present gross audience figures and still be able to produce maximum revenues?

(Special thanks to Frank O'Neill at McGovern-Guild for his help in putting this article together.)



Owen Weber

## DREW

(Continued from page 21)

Sometimes they speed them up or add compression or background music. "They sound the same, but it sounds better," says Berkowitz. Both agency and client are notified.

When Dallas Cole joined WKTI Milwaukee as program director in 1982, the station was loaded with sales promotions. A policy was quickly established that the program director had the final say about the sound, including commercials. To make the policy work, Cole created an environment for a good working relationship between the sales manager and the program

director.

Yes, he says, there is some bending on a borderline case. "In a smaller market, if sponsor 'X' has a big bundle to spend with a somewhat abrasive commercial, the answer could be yes, let's run it."

Holland Cooke's current tenure as operations director of WTOP Washington is his first experience with a news radio format. He calls it "the Disneyland of packages." There's newscasts, weather, sports and traffic. The quantity and the quality of the inventory is higher than he had experienced previously.

"It's critical," Cooke says, "to get a handle on your role as product manufacturer when you program a station like this."

Does he have final veto power over commercials? "Yes, and the threshold is lower at WTOP." He has never been overruled at WTOP.

Taste and style are considerations. In Washington, advertisers run commercials they don't use anywhere else in America. Cooke says some are for highbrow products, some for issues. In almost all cases, any question about the sound or quality of a spot is considered be-

fore it goes on the air.

Has he ever had to pull one after it got on? "Yes, after discussing the situation with the three sales managers [national, GSM, local], they went to the client and suggested a substitute, which was accepted."

My thinking is, it makes better sense for a program director to learn something about sales than it does for a general manager or sales manager to learn about programming.

A business is like a marriage. You spend money and you make money.

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## New Stores in New York, Philadelphia, Boston Tower Raising East Coast Profile

BY JIM BESSMAN

NEW YORK Tower Records is undertaking a major East Coast expansion with the Monday (3) opening of an innovative second video-only outlet in New York, and the summer launch of its first record/video outlet in Philadelphia.

A third Manhattan video store is in the works, and while the lease has yet to be signed, plans are set to open a Boston superstore by the end of the year.

The second Tower Video store, at E. 86th St. and Third Ave., is, at 2,000 square feet, roughly the same size as the outlet that opened on W. 67th St. and Broadway in July, 1984, a few months before Tower's uptown record store opened down the block. But according to Joe Medwick, director of marketing for Tower Video chainwide, all similarities end here.

"This is the first-ever free-standing store [for Tower Video]," says Medwick. "There's no record store in the building, across the

street, or adjacent. I'm aware of future plans, and this is definitely the future for Tower Video."

Location aside, New York's second Tower Video brings other changes in both store layout and business practices. Perhaps most important, explains Medwick, is a merchandising shift to a "pass-around" security system. This replaces the more typical behind-the-counter stocking of live product for order fulfillment when the empty cassette box is brought up from the displays by the customer, as it's done at the West Side store.

"This way we keep the product on the floor as opposed to behind the counter," says Medwick, "not captive, but available to pick up and buy immediately. It's a big step for us, as the other way is confusing and time consuming."

With the pass-around system ending the need for behind-the-counter product storage and what is essentially double stocking, Medwick reports that the East Side store will hold some 10,000 videocassettes, nearly twice the 5,500 at the West Side counterpart. He adds that island-like checkout counters, referred to as "processing centers," will now resemble those of grocery stores.

"We prefer to get the customer in and out quickly," continues

Medwick, adding that Tower is striving for "a sell-through pose in the video industry, not to neglect rental, but to emphasize sell-through." He further states that "at one point" the New York video rental/sale ratio was 50/50 and that chainwide it's 60/40, compared with what he says is an 80/20 industry norm.

To facilitate video sale, the new store is fully computerized, another first. "We've debugged the [computer] system in our Sacramento test store," notes Medwick, adding that by using a non-membership, bar-coded ID card, customers can "zip through and in and out of the store," with transactions requiring little more than two seconds to process. "You no longer need a shoebox full of index cards or have to check antiquated files, and you can keep track of all inventory statistics, mail order, customer lists—it opens up a whole new world for us."

With all product now on the floor, additional improvements in in-store design come into play. Medwick says that sale and rental stock will be separated by a "subtle" color scheme using a pastel blue for sale fixtures and lavender for rental. Fixtures will be wrapped in neon and will feature

(Continued on page 30)



**Rolling to the Med.** Vestron Video and San Diego's Ana Photo recently awarded a trip for two to Club Med with a "Video Rewind: The Rolling Stones" sweepstakes. From left: Don Gold, West Coast regional sales director for Vestron; prize winner Heidi Anderberg, and Commtron's Terry Albano.

## Sam's Jam Uses Mixture of Approaches Detroit Store Thrives on Oldies, Newies, Trades, Sales

BY JOHN SIPPEL

LOS ANGELES Steve A. Milgrim attributes the success of his Sam's Jam store in Ferndale, Mich., to a combination of trading and selling used LPs and stocking new jazz albums.

A jazz record collector since the age of 13, Milgrim started working at Carl Thom's first Harmony House store in Hazel Park, Mich., in 1974 as a stock clerk and rose to assistant manager by 1977. He also worked as a buyer for Jay Kravetz's now-defunct Record Market chain and with Music Stop, the chain operated by Lou Kwiker in greater Detroit.

In June, 1978, he opened a 400-

### Night people are its customers

square-foot store in Ferndale, stocking it with 2,000 LPs from his own collection. The impetus was a visit to Berkeley, Calif., where Milgrim marveled at the used album business done there by Leopold's and Rasputin's.

Milgrim says he lucked out on his location, two doors away from a book store. "Book customers dig records. I took full advantage of the foot traffic they were generating," he recalls.

His most strategic marketing move occurred when an account executive for WABX-FM stopped in trying to sell spots to the retail novice. Milgrim bought several late-night 60-second spots. He chose the later hours, feeling the time slot was cheaper and night people were his customers. He was right on both counts. The \$12 to \$15 spots drew

big results.

Then WABX-FM producer Mike Koste (now in New York radio) suggested a whimsical approach in which the small, underdog retailer is fighting the established giants with a smartly bought inventory offered at discount prices. Despite having moved on, Koste still does Sam's Jam spots.

Milgrim initially offered \$7.98 al-

bums at \$3 off list, buying from Michigan one-stops Angott and Vinyl Vendors. He worked the store four days a week and swore he'd never open Sundays. Today, he operates with 20 employees and is open 12 hours Monday through Saturday and six hours on Sunday.

In his first year, Milgrim says, he grossed \$90,000. Of that, 80% came

(Continued on page 25)

## NARM Gives Second Nod to Boss LP 'Gift' Nominations Revealed

BY PAUL GREIN

LOS ANGELES For the second straight year, Bruce Springsteen's "Born In The U.S.A." is nominated for best-selling album of the year in the balloting for the "Gift of Music" best-seller awards, presented by the National Assn. of Recording Merchandisers (NARM).

"Born In The U.S.A." lost the top sales award last year to Prince & the Revolution's "Purple Rain" soundtrack. This time, the album is squaring off against Dire Straits' "Brothers In Arms," Wham!'s "Make It Big," Bryan Adams' "Reckless," Madonna's "Like A Virgin," Phil Collins' "No Jacket Required" and Tears for Fears' "Songs From The Big Chair."

The "Gift of Music" awards are voted on by retailers, rackjobbers and one-stops, and are billed as the only industry recognition of actual over-the-counter sales. Winners will be announced at the close of the 28th annual NARM convention on March 11 at the Century Plaza Hotel here.

The nominations list contains sev-

eral oddities. Prince & the Revolution's "Around The World In A Day" is nominated for best-selling black music album by a male artist, while Sade's "Diamond Life" is entered as best-selling black music album by a female artist. Both acts are being billed as groups by their record labels.

Also, Tears for Fears' "Songs From The Big Chair" is nominated for best-selling album by a new artist—even though it was that group's second album. Yet Wham!'s second album, "Make It Big," was not nominated in the new artist category.

Here's the complete list of NARM nominees:

**Best-selling album**—"Born In The U.S.A.," Bruce Springsteen, Columbia; "Brothers In Arms," Dire Straits, Warner Bros.; "Like A Virgin," Madonna, Warner Bros.; "Make It Big," Wham!, Columbia; "No Jacket Required," Phil Collins, Atlantic; "Reckless," Bryan Adams, A&M; "Songs From The Big Chair," Tears for Fears, PolyGram.

**Best-selling album by a new artist**

(Continued on page 28)

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## On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

**MEMORY LAPSE:** When veteran record business executive Stan Cornyn unveiled the **Record Group** at this time last year, he outlined how this cutting-edge CD and CD-ROM programming venture had evolved from conventional CD audio toward a brave new world of audio,

video and interactive applications all sharing that same small optical disk for storage. Cornyn's high-tech guerrilla unit had, in fact, been in existence for some time already; his own investment in researching and understanding the coming spectrum of Compact Disc uses dated back to the early stages of CD audio planning for Warner Communications.

A year later, Cornyn is the first to smile at those first public forecasts for significant momentum for CD-ROM by the end of 1985. His own

mission remains unchanged: to push for a worldwide consensus that will yield a single, uncontested standard for CD-ROM software that can enable this powerful and flexible storage medium to grow with a focus and efficiency comparable to that achieved for basic CD. Why, then, has the CD-ROM field remained in flux?

"Everything we've ever talked about has been oriented toward standardization," says Cornyn. "But there's another industry out

there, the computer industry, and they haven't yet seen the light. So you have products like the **Grolier Encyclopedia** that can only be played back on one CD-ROM drive. It's equivalent to buying a Capitol record but only being able to play it back on a Capitol phonograph."

Because the primary thrust behind software development suitable for CD-ROM is still being marshalled through the computer sector, where maverick entrepreneurial style reigns and an ongoing profusion of different system formats still exists, Cornyn now frets that CD's next big step may trigger "a curious struggle for parenthood."

Apart from the computer software industry here, the corporate players in the home electronics field have their own goals for CD-ROM.

Then, of course, there's the recording industry. Cornyn's original challenge, as advanced at last year's convention of the National Assn. of Recording Merchandisers, holds that the success of CD audio positions the traditional record, tape and now CD trade to serve as the marketplace for these new, hybrid Compact Discs. But with most vendors preoccupied with tackling fill problems, the future seems to be on hold.

(Continued on page 25)

FOR WEEK ENDING FEBRUARY 8, 1986

# Billboard TOP COMPACT DISCS

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POP					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	36	DIRE STRAITS	WARNER BROS. 2-25264 21 weeks at No. One BROTHERS IN ARMS	
2	2	2	7	BARBRA STREISAND	COLUMBIA CK40092 THE BROADWAY ALBUM	
3	5	7	5	SADE	PORTRAIT RK 40263/EPIC PROMISE	
4	3	4	37	PHIL COLLINS	ATLANTIC 2-81240 NO JACKET REQUIRED	
5	6	5	12	SOUNDTRACK	MCA 2-6150 MIAMI VICE	
6	4	3	37	BRUCE SPRINGSTEEN	COLUMBIA CK 38653 BORN IN THE U.S.A.	
7	10	10	21	WHITNEY HOUSTON	ARISTA ARCD 8212 WHITNEY HOUSTON	
8	7	6	16	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM SCARECROW	
9	8	8	10	ZZ TOP	WARNER BROS. 2-25342 AFTERBURNER	
10	9	9	26	TALKING HEADS	SIRE 2-25305/WARNER BROS. LITTLE CREATURES	
11	11	11	28	STING	A&M CD-3750 DREAM OF THE BLUE TURTLES	
12	13	13	37	PINK FLOYD	HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON	
13	16	17	4	THE CARS	ELEKTRA 9-60464-2 GREATEST HITS	
14	18	20	5	MR. MISTER	RCA PCD 1-7180 WELCOME TO THE REAL	
15	12	12	22	BILLY JOEL	COLUMBIA C2K 40121 GREATEST HITS VOLUMES I & II	
16	15	16	24	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2 CHRONICLES	
17	14	14	37	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM SONGS FROM THE BIG CHAIR	
18	17	15	14	STEVIE WONDER	TAMLA 6134TD/MOTOWN IN SQUARE CIRCLE	
19	19	18	5	SIMPLE MINDS	A&M/VIRGIN CD 5092/A&M ONCE UPON A TIME	
20	20	24	3	RUSH	MERCURY 826098-2/POLYGRAM POWER WINDOWS	
21	23	23	37	SADE	PORTRAIT RK-39581/EPIC DIAMOND LIFE	
22	22	21	12	STARSHIP	RCA PCD 1-5488 KNEE DEEP IN HOOPLA	
23	27	19	37	BRYAN ADAMS	A&M CD 5013 RECKLESS	
24	21	22	3	BOB DYLAN	COLUMBIA CK 3830 BIOGRAPH	
25	25	—	2	JAMES TAYLOR	COLUMBIA CK 40052 THAT'S WHY I'M HERE	
26	24	26	13	STEELY DAN	MCA CD 5570 THE BEST OF STEELY DAN	
27	NEW ▶	—	—	HEART	CAPITOL 46157 HEART	
28	26	25	12	A-HA	GEFFEN 2-25300/WARNER BROS. HUNTING HIGH AND LOW	
29	30	—	2	SOUNDTRACK	ATLANTIC 2-81273 WHITE NIGHTS	
30	29	27	35	PINK FLOYD	COLUMBIA C2K 36183 THE WALL	

CLASSICAL					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	37	AMADEUS SOUNDTRACK	FANTASY WAM-1791 12 weeks at No. One NEVILLE MARRINER	
2	2	2	37	BERNSTEIN: WEST SIDE STORY	DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
3	3	4	15	BLUE SKIES	LONDON 414-666 KIRI TE KANAWA (RIDDLE)	
4	4	3	37	TIME WARP	TELARC 80106 CINCINNATI POPS (KUNZEL)	
5	5	5	37	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041 CINCINNATI POPS (KUNZEL)	
6	6	7	37	STAR TRACKS	TELARC 80094 CINCINNATI POPS (KUNZEL)	
7	7	6	37	TELARC SAMPLER #1	TELARC 80101 VARIOUS ARTISTS	
8	9	9	37	WEBBER: REQUIEM	ANGEL DFO-38218 DOMINGO, BRIGHTMAN (MAAZEL)	
9	8	8	26	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
10	11	11	37	BEETHOVEN: SYMPHONY #9	DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
11	12	12	37	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 NEVILLE MARRINER	
12	10	10	37	TELARC SAMPLER #2	TELARC 80102 VARIOUS ARTISTS	
13	14	25	3	PASSIONE	LONDON 417-117 LUCIANO PAVAROTTI	
14	13	13	37	COPLAND: APPALACHIAN SPRING	TELARC 80078 ATLANTA SYMPHONY	
15	15	15	37	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
16	16	16	27	STRAUSSFEST	TELARC 80098 CINCINNATI POPS (KUNZEL)	
17	17	18	8	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894 DETROIT SYMPHONY (DORATI)	
18	19	19	37	MOZART: REQUIEM	L'OISEAU LYRE 411-712 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
19	18	17	37	PACHELBEL: CANON	RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA	
20	20	20	37	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	
21	22	23	37	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058 CINCINNATI POPS (KUNZEL)	
22	21	21	24	PUCCINI: TOSCA	ANGEL CB-47174 MARIA CALLAS	
23	23	22	16	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
24	28	—	2	ORCHESTRAL SPECTACULARS	TELARC 80115 CINCINNATI POPS (KUNZEL)	
25	NEW ▶	—	—	BACHBUSTERS	TELARC 80123 DON DORSEY	
26	26	27	4	OUT OF THIS WORLD	PHILIPS 411-185 BOSTON POPS (WILLIAMS)	
27	27	26	17	VIVALDI: FOUR SEASONS	ARCHIV 400-045 THE ENGLISH CONCERT (PINNOCK), SAINT LOUIS SYMPHONY (SLATKIN)	
28	25	24	7	TCHAIKOVSKY: THE NUTCRACKER	RCA RCD2-7005 SAINT LOUIS SYMPHONY (SLATKIN)	
29	29	30	10	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611 PITTSBURGH SYMPHONY (PREVIN)	
30	24	14	9	O HOLY NIGHT	LONDON 414-044 LUCIANO PAVAROTTI	



## SAM'S JAM USES MIXTURE OF APPROACHES

(Continued from page 23)

from used record trade-ins and buys. Now he's aiming for a cumulative \$1.5 million in 1986.

He's since expanded within a three-block radius of his initial shop. In the spring of 1979, he rented two adjacent 1,600-square-foot storefronts, opening the first with a variety of new, cutout and used albums.

A year later, he opened the next storefront as a jazz room, stocking mostly mainstream and some avant-garde. He got the idea from Chicago jazz label chief and retailer Bob Koester. Milgrim started a late-night spot campaign, which is still continuing, on Detroit jazz station

WJZZ-FM.

"I've increased my gross from 20% to 30% annually," Milgrim says. "I guess I did near \$1 million in 1985, split between used and new albums at 40% each, accessories taking 15% and CDs 5%."

Milgrim stuck his neck out last Thanksgiving, moving into a large location two blocks from his storefront outlets. Stockroom and administrative offices occupy 2,000 of the site's 9,000 square feet.

Sam's Jam uses a wooden fruit-packing-case motif for albums. Milgrim enlarged his closed cassette display from 20 to 60 feet. He has added lots of cutouts from Scorpio and Great Atlantic & Pacific, gotten into oldies singles and also stocks the Hot 100 at \$1.69 each.

Milgrim moved into larger quarters because of his trust in veteran employees like chief buyer Mike Rome and Rome's wife, Jo Marie, who buys accessories. Donna Ross purchases imports. Chris Flanagan

buys old and current 45s. Sheri Cash is assistant manager and aide to Mike Rome.

Milgrim has high hopes for music videos, which he recently began stocking. He carries more than 300 titles priced from \$19 to \$79. He does not intend to sell or rent movies or other specialty titles.

Now that his outlet is well on its way, Milgrim is eyeing the personal appearance field in Detroit. On the weekend of Jan. 11, he introduced nightly free concerts on a portable stage installed at the store. The first show featured the Joe LoDuca Quartet, promoting the group's recordings on the Cornucopia label. Milgrim intends to showcase local and regional groups regularly.

He's also obtained his Michigan concert promoter's license and pact-ed for an upcoming gig by Columbia artist Paquito d'Rivera. He says he may book the saxophonist for a paid concert at the store or present him at a local high school event.

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## ON THE BEAM

(Continued from page 24)

Cornyn himself is still beating the drum for a unified front behind this technology, a theme he'll reprise later this month when he addresses the Gavin Seminar for Media Professionals in San Francisco. Even more critical than that Feb. 22 presentation will be Cornyn's participation in the upcoming Microsoft CD-ROM Conference, detailed elsewhere in this issue.

Based on conversations with Cornyn, key Microsoft conference planners and other sources in the home electronics and computer fields, the current lull regarding CD-ROM may be the proverbial calm before a storm of activity. To music retailers still smarting from their experi-

ences with conventional computer software, Compact Disc's post-audio incarnations may seem esoteric and relatively unimportant. But dealers, manufacturers and distributors now buoyed by the "old-fashioned" Compact Disc and its upbeat effect on their business will want to keep an eye on CD-ROM in the next few months.

CD ANTHOLOGIES are affording a natural product niche for Santa Monica-based **Rhino Records**, which plans six more pop and rock hits compilations plus a three-volume CD series devoted to jukebox hits.

As noted here when Rhino shipped its first titles last year, this feisty independent has already endeared itself to collectors by picking up the slack in careful catalog compilations left by the majors. Success in packaging hits albums of neglected or forgotten stars from the '50s and '60s has more recently prompted a more hospitable reception from major label license-holders, too.

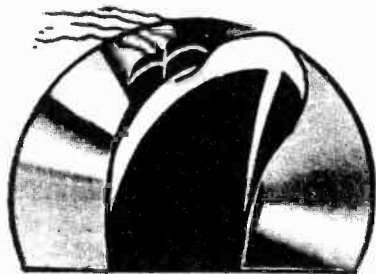
Now on Rhino's schedule are CD versions of its generic "Anthology" series, including a disk each for **Dionne Warwick**, the **Shirelles** and **Gene Pitney**. Also due is "The Best Of The Yardbirds," an 18-song compilation; "A Compact Compilation" devoted to British progressive rock band **Camel**; and a CD derived from Rhino's updated "Nuggets" series of '60s rock compilations. The latter, modeled after Elektra's classic anthology from the early '70s, includes lost gems from the **Beau Brummels**, the **Seeds**, the **Nazz**, the **Knickerbockers** and others.

As for those jukebox samplers, the series is dubbed "Jukebox Classics," with tracks on its three volumes likely to include vintage mono singles from the '50s as well as later '60s sides. Acts run the gamut from **Carl Perkins**, **Paul Anka** and the **Chordettes** to **Betty Everett**, **Jerry Butler** and the **Dixie Cups**.

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# New Releases

## ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POP/ROCK

- ERASURE**  
Wonderland  
LP Sire 1-25354/WEA/\$8.98  
CA 4-25354/\$8.98
- HONEYMOON SUITE**  
The Big Prize  
LP Warner Bros. 1-25293/WEA/\$8.98  
CA 4-25293/\$8.98
- JOHNSON, ERIC**  
Tones  
LP Reprise 1-25375/WEA/\$8.98  
CA 4-25375/\$8.98
- KEENE, TOMMY**  
Songs From The Film  
LP Geffen GHS 24090/WEA/\$8.98  
CA M5G 24090/\$8.98
- RIDGWAY, STAN**  
The Big Heat  
LP IRS IRS-5637/MCA/\$8.98  
CA IRSC-5637/\$8.98

### BLACK

- STROKE**  
Accept No Substitutes  
LP Blue Wave 103/no list  
CA 103/no list

### NEW AGE

- O'CONNOR, MARK**  
Meanings Of  
LP Warner Bros. 1-25353/WEA/\$8.98  
CA 4-25353/\$8.98

### JAZZ

- JARRETT, KEITH**  
Standards Live  
LP ECM 1-25041/WEA/\$9.98  
CA 4-25041/\$9.98

- BILLY PIERCE QUARTET**  
William The Conqueror  
LP Sunnyside SSC1013/n/a  
CA SSC1013C/n/a

- JAMES WILLIAMS SEXTET**  
Progress Report  
LP Sunnyside SSC1012/n/a  
CA SSC1012C/n/a

### SOUNDTRACK

- VARIOUS ARTISTS**  
Wildcats  
Original Sound Track  
LP Warner Bros. 1-25388/WEA/\$9.98  
CA 4-25388/\$9.98

### COMPACT DISC

- BILLY PIERCE QUARTET**  
William The Conqueror  
CD Sunnyside SSC1013D/no list
- JAMES WILLIAMS SEXTET**  
Progress Report  
CD Sunnyside SSC1012D/no list

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

## HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

### FILMS

- THE BIONIC WOMAN**  
Lindsay Wagner, Lee Majors  
♠♥ MCA Home Video 80316/\$39.95
- DEATH CURSE OF TARTU**  
Fred Pinero, Babbette Sherrill, Mayra Christine  
♠♥ Active Home Video A 822/\$49.95
- DOIN' TIME**  
Richard Mulligan, Jimmy Walker, John Vernon  
♠♥ Warner Home Video 20021/WEA/\$69.95
- FAIRYTALE CLASSICS VOL. III**  
♠♥ Children's Video Library 1524/\$29.95
- THE FLIGHT OF DRAGONS**  
♠♥ Vestron Video 3113/\$59.95
- FUTURE KILL**  
Edwin Neal, Marilyn Burns  
♠♥ Vestron Video 5109/\$79.95
- GROSS JOKES**  
♠♥ MCA Home Video 80277/\$24.95
- THE INCREDIBLE MELTING MAN**  
Alex Rebar, Burr DeBenning, Rainbeaux Smith  
♠♥ Vestron Video 4360/\$69.95
- MASSIVE RETALIATION**  
Jason Gedrick, Tom Bower, Karlene Crockett  
♠♥ Vestron Video 5108/\$79.95
- MIAMI VICE**  
Don Johnson, Philip Michael Thomas  
♠♥ MCA Home Video 80133/\$29.95

- NATIONAL LAMPOON'S EUROPEAN VACATION**  
♠♥ Warner Home Video 11521/WEA/\$79.95

- NOMAD RIDERS**  
Wayne Chema, Richard Cluck, Ron Gregg  
♠♥ Vestron Video 4406/\$69.95

- OLIVIA SENDS YOU A "SOUL KISS"**  
Olivia Newton-John  
♠♥ MCA Home Video 80346/\$19.95

- PEE WEE'S BIG ADVENTURE**  
Pee Wee Herman, Elizabeth Daily,  
♠♥ Warner Home Video 11523/\$79.95

- PLAYGIRL'S SEXUAL SECRETS**  
Bryce Britton, Rona Lee Cohen  
♠♥ Vestron Video 1020/\$29.95

- RAINBOW BRITE III—THE BEGINNING OF RAINBOW LAND**  
♠♥ Children's Video Library 1523/\$29.95

- JOAN RIVERS & FRIENDS SALUTE HEIDI ABROMOWITZ ... ALMOST LIVE FROM CAESARS PALACE**  
♠♥ Warner Home Video 34077/WEA/\$29.98

- STRIPPERGRAM!**  
♠♥ Active Home Video A 635/\$39.95

- THOROUGHLY MODERN MILLIE**  
Julie Andrews, Mary Tyler Moore, Carol Channing  
♠♥ MCA Home Video 55028/\$59.95

- VERY CLOSE QUARTERS**  
Shelley Winters, Paul Sorvino, Theodore Bikel  
♠♥ Vestron Video 4408/\$69.95

- WAR KILL**  
George Montgomery, Tom Drake  
♠♥ Active Home Video A 550/\$39.95

- WEIRD SCIENCE**  
Anthony Michael Hall, Ian Mitchell-Smith  
♠♥ MCA Home Video 80200/\$79.95

- YOUR FAVORITE LAUGHS FROM "AN EVENING AT THE IMPROV"**  
Harry Anderson, Sandra Bernhard, Elayne Boosler  
♠♥ Warner Home Video 34071/WEA/\$29.98

- YOUR NEWBORN BABY: EVERYTHING YOU NEED TO KNOW**  
Joan Lunten  
♠ Meridian Entertainment MEC 6287/\$39.95  
♥ MEC 8762/\$39.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

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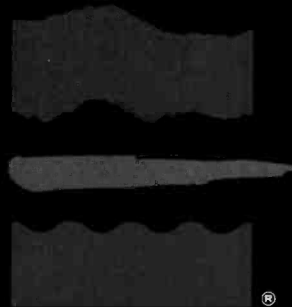
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## NARM NOMINATIONS

(Continued from page 23)

ist (3 awards)—“Diamond Life,” Sade, Portrait; “The Dream Of The Blue Turtles,” Sting, A&M; “Hunting High And Low,” A-Ha, Warner Bros.; “Rock Me Tonight,” Freddie Jackson, Capitol; “Songs From The Big Chair,” Tears for Fears, Mercury; “Whitney Houston,” Arista.

**Best-selling single (12-inch)**—“Angel,” Madonna, Sire/Warner Bros.; “I Wonder If I Take You Home,” Lisa Lisa & Cult Jam with Full Force, Columbia; “New Attitude,” Patti LaBelle, MCA; “19,” Paul Hardcastle, Chrysalis; “The Show,” Doug E. Fresh & the Get Fresh Crew, Reality; “We Are The World,” USA for Africa, Columbia.

**Best-selling videocassette merchandised as music video**—“Madonna,” Warner Music Video; “Prince & The Revolution Live,” Warner Music Video; “Private Dancer,” Tina Turner, Sony Video Software; “We Are The World—The Video Event,” MusicVision; “Wham! The Video,” CBS-Fox Video Music.

**Best-selling movie soundtrack**—“Amadeus,” Fantasy; “Back To The Future,” MCA; “Beverly Hills Cop,” MCA; “Miami Vice,” MCA; “Purple Rain,” Warner Bros.; “St. Elmo’s Fire,” Atlantic.

**Best-selling original cast**—“Big River,” MCA; “Cats,” Geffen; “Chess,” RCA; “La Cage Aux Folles,” RCA.

**Best-selling album by a group**—“Brothers In Arms,” Dire Straits, Warner Bros.; “Make It Big,” Wham!, Columbia; “Songs From The Big Chair,” Tears for Fears, PolyGram.

**Best-selling album by a male artist**—“Born In The U.S.A.,” Bruce Springsteen, Columbia; “The Dream Of The Blue Turtles,” Sting, A&M; “No Jacket Required,” Phil Collins, Atlantic; “Reckless,” Bryan Adams, A&M.

**Best-selling album by a female artist**—“The Broadway Album,” Barbra Streisand, Columbia; “Diamond Life,” Sade, Portrait; “Like A Virgin,” Madonna, Sire/Warner Bros.; “Private Dancer,” Tina Turner, Capitol; “Whitney Houston,” Arista.

**Best-selling black music album by a group**—“Breakout,” Pointer Sisters, Planet/RCA; “Emergency,” Kool & the Gang, PolyGram; “King Of Rock,” Run-D.M.C., Profile; “Meeting In The Ladies Room,” Klymaxx, MCA/Constellation; “New Edition,” MCA; “Ready For The World,” MCA; “Rhythm Of The Night,” Debarge, Gordy.

**Best-selling black music album by a male artist**—“Around The World In A Day,” Prince & the Revolution, Paisley Park/Warner; “In Square Circle,” Stevie Wonder, Tamla; “The Night I Fell In Love,” Luther Vandross, Epic; “Rock Me Tonight,” Freddie Jackson, Capitol; “Suddenly,” Billy Ocean, Arista.

**Best-selling black music album by a female artist**—“Diamond Life,” Sade, Portrait; “Patti,” Patti LaBelle, Philadelphia International; “Private Dancer,” Tina Turner, Capitol; “Whitney Houston,” Arista; “Who’s Zoomin’ Who,” Aretha Franklin, Arista.

**Best-selling country album by a group**—“40 Hour Week,” Alabama, RCA; “Highwayman,” Waylon Jennings/Willie Nelson/Johnny Cash/Kris Kristofferson, Columbia;

(Continued on page 29)

FOR WEEK ENDING FEBRUARY 8, 1986

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# TOP MIDLINE ALBUMS™

RANK	THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	120		AEROSMITH	COLUMBIA PC-36865 (1980)	16 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	128		ELTON JOHN	MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	128		THE WHO	MCA 37217 (1971)	WHO'S NEXT
4	4	48		BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	5	126		ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	7	134		STEELY DAN	MCA 37214 (1977)	AJA
7	6	184		BILLY JOEL	COLUMBIA PC-32544 (1974)	PIANO MAN
8	8	168		DON MCLEAN	UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	10	86		STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
10	9	184		DAVID BOWIE	RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
11	12	28		NEIL DIAMOND	MCA 2106 (1974)	12 GREATEST HITS
12	11	56		TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
13	13	126		LYNYRD SKYNYRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	14	114		JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	16	24		PAUL MCCARTNEY	COLUMBIA PC-36482 (1973)	BAND ON THE RUN
16	15	44		CREEDENCE CLEARWATER REVIVAL	FANTASY F-8402 (1970)	COSMO'S FACTORY
17	17	180		THE MONKEES	ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
18	18	118		AEROSMITH	COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
19	20	78		THE GUESS WHO	RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
20	19	178		THE WHO	MCA 37003 (1978)	WHO ARE YOU
21	21	134		JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
22	23	90		MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
23	22	36		CREEDENCE CLEARWATER REVIVAL	FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
24	24	40		CREEDENCE CLEARWATER REVIVAL	FANTASY F-8393 (1969)	GREEN RIVER
25	25	32		SIMON AND GARFUNKEL	COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
26	28	96		JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	26	78		JEFF BECK	EPIC PE-33849 (1976)	WIRED
28	27	176		THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
29	29	128		STEELY DAN	MCA 37220 (1980)	GAUCHO
30	31	20		JIMMY BUFFETT	MCA 37024 (1978)	SON OF A SON OF A SAILOR
31	32	86		STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
32	30	74		QUINCY JONES	A&M SP-3248 (1981)	THE DUDE
33	35	154		SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
34	36	12		CHEAP TRICK	EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	33	64		STYX	A&M SP-3223 (1977)	THE GRAND ILLUSION
36	34	116		RICK SPRINGFIELD	RCA AYL1 4767 (1982)	SUCCESS HASN'T SPOILED ME YET
37	37	170		JOE JACKSON	A&M SP-3187 (1979)	LOOK SHARP!
38	39	8		HEART	PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
39	NEW			TOM PETTY	MCA 1479 (1981)	HARD PROMISES
40	40	148		ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.



**A Night for Camelot's Knight.** Paul David, founder and president of the 175-store Camelot Music chain, will receive the American Jewish Committee's 1986 Human Relations Award during a Saturday (8) dinner ceremony at the New York Hilton Hotel.



*If you think profits of over 500% are unheard of these days...you haven't heard the Pfanstiehl needle story.*

## NARM NOMINATIONS

(Continued from page 28)

"Pardners In Rhyme," Statler Brothers, Mercury; "Why Not Me," Judds, RCA/Curb.

**Best-selling country album by a male artist**—"Country Boy," Ricky Skaggs, Epic; "Does Ft. Worth Ever Cross Your Mind," George Strait, MCA; "Five-O," Hank Williams Jr., Warner/Curb; "Greatest Hits," Lee Greenwood, MCA; "Greatest Hits II," Ronnie Milsap, RCA; "Half Nelson," Willie Nelson, Columbia.

**Best-selling country album by a female artist**—"Ballad Of Sally Rose," Emmylou Harris, Warner Bros.; "Greatest Hits," Barbara Mandrell, MCA; "Have I Got A Deal," Reba McEntire, MCA; "Heart Over Mind," Anne Murray, Capitol; "My Kind Of Country," Reba McEntire, MCA; "Nobody Wants To Be Alone," Crystal Gayle, Warner Bros.; "Rhythm And Romance," Rosanne Cash, Columbia.

**Best-selling jazz album**—"December," George Winston, Windham Hill; "Hot House Flowers," Wynton Marsalis, Columbia; "Magic Touch," Stanley Jordan, Blue Note; "Straight To The Heart," David Sanborn, Warner Bros.; "White Winds," Andreas Vollenweider, Columbia.

**Best-selling gospel/spiritual album**—"Beat The System," Petra, Star Song; "Songs From The Heart," Sandi Patti, Impact; "Straight Ahead," Amy Grant, Myrrh; "Unguarded," Amy Grant, Myrrh.

**Best-selling album merchandised as classical music**—"Amadeus" soundtrack, Fantasy; "Blue Skies," Kiri with Nelson Riddle & his Orchestra, London; "Mamma," Luciano Pavarotti, London; "Requiem," Andrew Lloyd Webber, RCA; "West Side Story," Leonard Bernstein, DG.

**Best-selling children's album**—"Follow That Bird," Sesame Street; "It's OK To Say No," Kidstuff; "One Light, One Sun," Myrrh; "Rainbow Brite," Disney; "Velveteen Rabbit," Windham Hill; "Wuzzles," Disney.

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*Merle Nelson*

Merle Nelson,  
President

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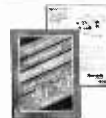
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## Sales Up, Profits Down at Wall To Wall Sound & Video

BY MAURIE H. ORODENKER

CINNAMINSON, N.J. Wall To Wall Sound & Video's sales increased 21% for the second quarter ending Nov. 30. But the chain of 80 record and entertainment equipment stores, which includes Listening Booth and Wall To Wall stores, reports that profits for the same period dipped 71%.

Jerry Shulman, chairman of the company, which went public last year, credits the sales increase to an

entertainment equipment boom but says smaller profit margins for videocassette recorders held profits down. While VCRs accounted for much of the equipment sales, the drop in selling price with its attendant smaller profit margin accounted for lower profits in the face of soaring sales.

Net income for the second quarter was \$273,029, or five cents a share, on sales of \$22.9 million. In the same period of 1984, Wall To Wall reported income of \$957,079, or

19 cents a share, on sales of \$18.9 million.

Shulman says that, while VCRs usually account for about 21% of sales, video equipment in the quarter made up about 23% of the chain's income. The gross profit margin on a VCR is only about 17%, Shulman says, in comparison with the heftier markup of roughly 35% that Wall To Wall enjoys on sales of stereo sets.

He also points out that while his chain is selling more VCRs than be-

fore, selling prices have tumbled—resulting in less money per unit than the previous year. Last year, he says, units were selling for around \$400, while this year the price is closer to \$300.

For the first six months of this fiscal year, Wall To Wall saw its sales increase 24% from the corresponding period in 1984, but its net profit was down 29%. Profits were \$1.2 million, or 23 cents a share, on sales of \$42.7 million. In comparison, the chain realized a net income

of \$1.7 million on lesser sales of \$34.3 million the previous year.

For the 63 Wall To Wall and Listening Booth stores that have been open for at least one full year, the chain posted a sales increase of 7% during the second quarter and 11% for the first six months of the current fiscal year.

Wall To Wall Sound & Video plans to open five more stores in both the current third and fourth quarters, bringing its total number of units to 90.

### TOWER'S EAST COAST EXPANSION

(Continued from page 23)

inset light boxes. As in the other video stores, video monitors will have a prominent position, here divided into two banks, eight in front and seven in the back. Displays are "all foam core, cut and painted, not just posters," he says.

Medwick says that the new store will also hold 3,000 laserdiscs. Tower's business in that format, he adds, is such that laserdisk sales now account for "at least" 15% of Tower's total video sales, matching the percentage of music sales achieved in the chain by the Compact Disc. "Most people agree that CD is just going to go wild. Well, I see the same thing happening to laser in these stores."

The New York and Washington, D.C., stores will soon be joined by at least three new outlets. Medwick says that the lease for a "major bona fide video store" in New York's Greenwich Village is now being negotiated. He adds that this and every other new video store will subscribe to the all-computerized pass-around product-on-the-floor philosophy, and that the chain's "No. 2" Sunset Strip store in Los Angeles has been remodeled extensively to that effect.

In addition to the New York expansion, Randi Swindel, Tower's newly promoted East Coast regional manager, reports that a first Philadelphia store will open sometime this summer, to be followed by a Boston store toward the end of the year.

The Philadelphia store, says Swindel, will be located on South St. and Sixth Ave., "a very hip area with a lot of clubs and restaurants that isn't busy during the day but just jumps at night." It will be situated in the Ripley Building, originally a clothing store, more recently a music hall.

"It's a beautiful '30s deco building about half a mile from Independence Hall," says Swindel, "with a great deco-style stairway with a metal railing that I know we'll keep." At 14,000 square feet, she notes, it will be smaller than New York's mammoth 34,000-square-foot downtown location but bigger than most of the chain's West Coast stores.

Swindel expects that the two-story (plus basement level) facility will be especially successful with classics, having been informed by "record company contacts" that the only other competition in the area comes from Barnes & Noble. These contacts, she adds, also say

that record retail is weak in Philadelphia as a whole, which is one of the reasons for the Tower move.

The Philadelphia store will be too small for a video department, so Tower is looking for a space nearby to open a video outlet.

As for the Boston location, at

Massachusetts Ave. and Newbury, with three stories and "25,000 square feet," Swindel says the site will be large enough to contain a video department. She notes that the old building is in a "landmark historical section" and, like the Philadelphia store, is in a

"hip, trendy" area, "across the river from Cambridge and a few blocks from Boston University."

Swindel adds that the building is being designed by the architectural firm of Buttrick White & Burtis, which handles all of Tower's East Coast planning. "We'll have some

insane, fabulous things architecturally—neon, escalators, monster video displays—by far the prettiest store we have."

Assistance in preparing this story provided by Maurie H. Orodener in Philadelphia.

FOR WEEK ENDING FEBRUARY 8, 1986

## Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
EDUCATION	1	1	71	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.		•		•	•	•			
	2	3	106	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	3	2	123	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	♦♦	♦♦	•	•			
	4	4	102	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	5	5	9	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.				•					
	6	6	21	SKY TRAVEL	Commodore	An Astronomy Program.				•					
	7	9	38	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.		•		•	•				
	8	10	17	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.		•							
	9	7	27	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.		•		•	•				
	10	NEW ▶		WEBSTER'S NEW WORLD SPELLING CHECKER	Simon & Schuster	Corrects spelling, incorrect abbreviations, and punctuation. Contains a 110,000 word dictionary.		•			•				

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
HOME MANAGEMENT	1	1	81	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•	•				
	2	2	42	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	3	5	123	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	4	3	11	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.		•	•	•					
	5	4	44	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•	•				
	6	6	57	PAPERCLIP	Batteries Included	Word Processing Package			•	•★					
	7	8	31	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.		•	•	•					
	8	10	26	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•					
	9	7	28	PRINT MASTER	Unison World	At Home Print Shop					•				
	10	9	42	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				

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•—DISK ♦—CARTRIDGE ★—CASSETTE

# GOSPEL LECTERN

by Bob Darden



This is the first of a two-part interview with veteran Christian rock group Servant.

THROUGH A LONG, sometimes spotty career, Servant has never compromised its message or attack. What the team's early albums lacked in expertise was made up for in fire. What the group's shows lacked in polish was made up for with state-of-the-art flash.

Until recently, the Highway Missionary Society band from rural Oregon was known for its aggressive, precedent-setting ways and commune more than its music.

That changed with last year's underrated "Light Maneuvers." Now, the group delivers "Swimming In A Human Ocean," and shows that in relocation to Cin-

## Servant's weekend concerts support in-touch activities

cinnati, Servant has left behind none of its iconoclasm.

With "Human Ocean" just hitting the stores and airwaves, members of Servant talk about the future of contemporary Christian music, their new album and the great leap of faith that led them out of their sheltered Northwest home.

"In the last 6-8 months, we've watched other bands try to duplicate what well-heeled secular bands do," says band leader Owen Brock. "It's one thing for us to try—we own our own equipment. But to do it right, these groups are having to rent lights and even sound equipment—and they're talking about something like a \$5,000 overhead every night. There's nobody in this industry—save maybe Amy Grant—who can do that. I'm not saying it isn't possible, but it creates competi-

tive problems when three Christian bands are booked into the same medium-sized town in the same week."

That's left Servant with two options, according to Sandie Brock, Owen's wife and one of the band's two lead vocalists. The group could change booking practices altogether, or do its next tour like its first—with two amps and one strobe light.

"In the end, we decided to play Robin Hood," Owen says. "We take what we can in larger weekend concerts—then bring a cut-down version of our show to continue playing smaller dates during the week."

"The thing is, we don't ever want to lose touch with the people who support us," Sandie adds. "A good example was when [comedians] John and Vicky Jo Witly really wanted us to play their town of Grove, Okla. They brought us in, went to the high schools and really worked the community for us. And we did shows for the junior high and high schools—in addition to our concert.

"We stayed in Grove four days and became town celebrities. Everywhere we went, we talked directly to lots of kids. It was so special—and the result was a revival—it helped break down a lot of barriers."

Owens says that kind of situation is now the band's goal. The weekends are the bread and butter, but the mid-week seminars, camps and visits to college campuses give the members of Servant the opportunity to minister on a one-to-one basis. Plus, it saves money, enabling the band to play the more evangelical weekend dates.

"We recently spent four days at a Christian college in Kansas," Owen says. "Let me tell you, we did five times as much ministering off the stage as we did on. If we forget our calling, if we pass up those opened doors for whatever reason, then we are diminished as people and ministers of the Gospel."

# JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE NOTION OF a permanent, subsidized jazz repertory orchestra, performing classic works, unearthing obscure gems and commissioning new compositions, has been around for some time. In the '70s, both the New York Jazz Repertory Company and the National Jazz Ensemble tried, with limited success, to breathe new life into the jazz tradition via historically oriented big band concerts. But the American Jazz Orchestra is almost certainly the most ambitious effort to date in this admirable direction.

The AJO is the brainchild of the noted jazz critic Gary Giddins, who has been writing for years about the need for such an ensemble and finally decided to do something about it. His partners in this endeavor are John Lewis of Modern Jazz Quartet fame, who will serve as conductor and musical director, and Roberta Swann, program director of the Great Hall at New York's Cooper Union, which will serve as the orchestra's home. This marks the first time an orchestra of this nature has been in residence at a major educational institution.

Plans call for the ensemble to present an annual series of subscription concerts at the Great Hall. It hasn't been determined yet whether the first season will consist of four or six concerts, but it has been determined that the first concert will be on May 12. In addition, there is a commitment from impresario George Wein (the man behind the New York Jazz Repertory Company, among other things) to present the AJO at his annual New York festival this summer, and it will also be featured at ASCAP's annual Meet The Composer concert later this year, at which it will

perform newly commissioned jazz, classical and gospel compositions.

"We're putting the band and the book together now," says Giddins. "It'll probably be 18 pieces, and most of them will be celebrated figures, although a few won't be that well known to the general public. The important thing is how well they play together."

"We're in the process of raising money now, from both corporations and individuals, and the response so

## A critic launches a new repertory orchestra

far has been tremendous. We hope to raise enough money to commission a few new pieces a year, as well as new transcriptions of classic arrangements and solos. It would be great if the orchestra could perform works that are already written but have never been performed in their entirety, like Jimmy Heath's 'Afro-American Suite,' as well as new arrangements by people like Slide Hampton, Gil Evans and Bill Holman."

Some of the AJO's trustees, including Muhal Richard Abrams, Dick Hyman and Maurice Peress, are already actively involved in putting a book together. The orchestra is in the process of officially receiving non-profit status, and anyone wishing to make a contribution to this worthy effort can contact the AJO c/o Roberta Swann, Cooper Union, 41 Cooper Square, New York, N.Y. 10003.

FOR WEEK ENDING FEBRUARY 8, 1986

**Billboard**

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## TOP INSPIRATIONAL ALBUMS

RANK	THIS WEEK	WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	33		AMY GRANT ●	MYRRH 7-01-680606-5/A&M	25 weeks at No. One UNGUARDED
2	2	13		SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
3	4	101		AMY GRANT	MYRRH 7-01-675706-4/WORD (CD)	STRAIGHT AHEAD
4	6	186		AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
5	5	53		PETRA	STARSONG 7-01-205788-1/WORD	BEAT THE SYSTEM
6	7	137		SANDI PATTI	IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
7	3	73		SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
8	23	5		LEON PATILLO	MYRRH SP 753/A&M	LOVE AROUND THE WORLD
9	9	37		RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
10	8	21		STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
11	10	13		DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
12	<b>NEW</b>			CARMEN	MYRRH 7-01-682706-2/WORD	THE CHAMPION
13	20	145		MICHAEL W. SMITH	REUNION 7-01-000212-6/WORD	MICHAEL W. SMITH PROJECT
14	13	29		STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
15	18	29		PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
16	12	17		THE MARANATHA KIDS	MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
17	16	9		SANDI PATTI	IMPACT RO 3874/BENSON	THE GIFT GOES ON
18	11	57		CARMAN	MYRRH 7-01-680706-1/WORD	COMING ON STRONG
19	24	33		MYRON LEFEVRE AND BROKEN HEART	MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
20	19	93		CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
21	22	21		BENNY HESTER	MYRRH 7-01-677906-8/WORD	BENNY FROM HERE
22	15	13		LESLIE PHILLIPS	MYRRH 7-01-682606-6/WORD	BLACK & WHITE IN A GREY WORLD
23	17	9		AMY GRANT	MYRRH 7016768384/WORD	A CHRISTMAS ALBUM
24	29	45		DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
25	26	5		DALLAS HOLM	DAYSRING 7-01-413801-4/WORD	CHANGE THE WORLD AND PRAISE
26	14	17		TWILA PARIS	STARSONG 7-102-06186-2/WORD	KINGDOM SEEKERS
27	32	41		DAVID MEECE	MYRRH 7-01-681206-5/WORD	SEVEN
28	27	49		THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
29	28	45		LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
30	30	108		PETRA	STARSONG 7-01-205086-0/WORD	NOT OF THIS WORLD
31	38	41		WHITEHEART	HOME SWEET HOME 7-01-000139-1/WORD	HOTLINE
32	36	97		LEON PATILLO	MYRRH 7-01-677106-7/WORD	THE SKY'S THE LIMIT
33	31	97		MICHAEL W. SMITH	REUNION 7-01-000412-9/WORD	MICHAEL W. SMITH 2
34	21	5		CANDLE	BIRDWING BWR 2078/SPARROW	BULLFROGS AND BUTTERFLIES VOLUME 2
35	33	25		FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
36	<b>NEW</b>			VARIOUS ARTISTS	DAYSRING 7-01-413701-8/WORD	EVENING IN DECEMBER
37	25	29		JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
38	34	37		STEVE TAYLOR	SPARROW SPR 1105	ON THE FRITZ
39	39	9		REZ BAND	SPARROW SPR-1111	BETWEEN HEAVEN AND HELL
40	37	101		CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY

(CD) Compact Disc available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

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One of the perplexing aspects surrounding depreciation is that it has local and regional applications. For this reason Landsburg seeks to have a local representative from his firm, Laventhol & Horwath, at each session. At the meeting here, the local representative was Anthony Salzman.

Underlying the doubt and worry of dealers about depreciation is the absence of clear guidelines from the IRS. Landsburg's response to questions on this issue was not very comforting: "There is conversation within VSDA about pushing for IRS guidelines, or, on the other hand, going to Congress. Some of the

things I've heard lately from the IRS scare me to death. Some have indicated intangible personal property is worth nothing in depreciation."

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"We're suggesting that those black boxes [video recordings] are tangible personal property and aren't videotapes under the Internal Revenue Code," he said. "Accordingly, we're taking ITC and we're depreciating tapes under two basic methods, cost recovery and income forecast."

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Of that debate, Morrison stated, "What you said made a difference. The effort was stopped because people got together and spoke collectively."

He referred to "a current cycle of articles in the New York Times" as evidence of a public relations effort on Hollywood's part to bring the First Sale controversy back into focus and warned that "having won the battle once doesn't mean the battle is over." He added, "The giant [Hollywood] isn't sleeping; it's just resting."

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(Continued on page 61)

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1	1	19		PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	3	14		ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
3	2	19		DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	4	19		THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	7	19		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985	29.95
6	6	15		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
7	8	19		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
8	16	4		SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985	24.95
9	5	10		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
10	9	16		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
11	25	15		PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
12	11	19		LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985	29.95
13	14	19		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
14	10	5		THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985	9.95
15	13	11		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
16	18	18		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
17	23	4		THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985	14.95
18	12	15		SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
19	24	19		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
20	20	8		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
21	15	19		THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
22	NEW			JAYCE AND THE WHEELED WARRIORS VOLUME I	Dic Enterprises Magic Window 6-20503	1985	24.95
23	19	3		THE SMURFS AND THE MAGIC FLUTE ♦	Children's Video Library Vestron 5027	1983	24.95
24	22	2		CHALLENGE OF THE GO BOTS: VOLUME II	Children's Video Library Vestron 1518	1985	29.95
25	21	2		CHALLENGE OF THE GO BOTS: VOLUME III	Children's Video Library Vestron 1517	1985	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



# L ECTERN

GOSPEL  
by Bob Darden

This is the first of a two-part interview with veteran Christian rock group Servant.

THROUGH A LONG, sometimes spotty career, Servant has never compromised its message or attack. What the team's early albums lacked in expertise was made up for in fire. What the group's shows lacked in polish was made up for with state-of-the-art flash.

Until recently, the Highway Missionary Society band from rural Oregon was known for its aggressive, precedent-setting ways and commune more than its music.

That changed with last year's underrated "Light Maneuvers." Now, the group delivers "Swimming In A Human Ocean," and shows that in relocation to Cin-

## Servant's weekend concerts support in-touch activities

cinatti, Servant has left behind none of its iconoclasm.

With "Human Ocean" just hitting the stores and airwaves, members of Servant talk about the future of contemporary Christian music, their new album and the great leap of faith that led them out of their sheltered Northwest home.

"In the last 6-8 months, we've watched other bands try to duplicate what well-heelied secular bands do," says band leader Owen Brock. "It's one thing for us to try—we own our own equipment. But to do it right, these groups are having to rent lights and even sound equipment—and they're talking about something like a \$5,000 overhead every night. There's nobody in this industry—save maybe Amy Grant—who can do that. I'm not saying it isn't possible, but it creates competi-



tive problems when three Christian bands are booked into the same medium-sized town in the same week."

That's left Servant with two options, according to Sandie Brock, Owen's wife and one of the band's two lead vocalists. The group could change booking practices altogether, or do its next tour like its first—with two amps and one strobe light.

"In the end, we decided to play Robin Hood," Owen says. "We take what we can in larger weekend concerts—then bring a cut-down version of our show to continue playing smaller dates during the week."

"The thing is, we don't ever want to lose touch with the people who support us," Sandie adds. "A good example was when [comedians] John and VickyJo Witty really wanted us to play their town of Grove, Okla. They brought us in, went to the high schools and really worked the community for us. And we did shows for the junior high and high schools—in addition to our concert.

"We stayed in Grove four days and became town celebrities. Everywhere we went, we talked directly to lots of kids. It was so special—and the result was a revival—it helped break down a lot of barriers."

Owens says that kind of situation is now the band's goal. The weekends are the bread and butter, but the mid-week seminars, camps and visits to college campuses give the members of Servant the opportunity to minister on a one-to-one basis. Plus, it saves money, enabling the band to play the more evangelical weekend dates.

"We recently spent four days at a Christian college in Kansas," Owen says. "Let me tell you, we did five times as much ministering off the stage as we did on. If we forget our calling, if we pass up those opened doors for whatever reason, then we are diminished as people and ministers of the Gospel."

# BLUE NOTES

JAZZ  
by Sam Sutherland & Peter Keepnews

THE NOTION OF a permanent, subsidized jazz repertory orchestra, performing classic works, unearthing obscure gems and commissioning new compositions, has been around for some time. In the '70s, both the New York Jazz Repertory Company and the National Jazz Ensemble tried, with limited success, to breathe the new life into the jazz tradition via historically oriented big band concerts. But the American Jazz Orchestra is almost certainly the most ambitious effort to date in this admirable direction.

The AJO is the brainchild of the noted jazz critic Gary Giddins, who has been writing for years about the need for such an ensemble and finally decided to do something about it. His partners in this endeavor are John Lewis of Modern Jazz Quartet fame, who will serve as conductor and musical director, and Roberta Swann, program director of the Great Hall at New York's Cooper Union, which will serve as the orchestra's home. This marks the first time an orchestra of this nature has been in residence at a major educational institution.

Plans call for the ensemble to present an annual series of subscription concerts at the Great Hall. It hasn't been determined yet whether the first season will consist of four or six concerts, but it has been determined that the first concert will be on May 12. In addition, there is a commitment from impresario George Wein (the man behind the New York Jazz Repertory Company, among other things) to present the AJO at his annual New York festival this summer, and it will also be featured at ASCAP's annual Meet The Composer concert later this year, at which it will



perform newly commissioned jazz, classical and gospel compositions.

"We're putting the band and the book together now," says Giddins. "It'll probably be 18 pieces, and most of them will be celebrated figures, although a few won't be that well known to the general public. The important thing is how well they play together.

"We're in the process of raising money now, from both corporations and individuals, and the response so

## A critic launches a new repertory orchestra

far has been tremendous. We hope to raise enough money to commission a few new pieces a year, as well as new transcriptions of classic arrangements and solos. It would be great if the orchestra could perform works that are already written but have never been performed in their entirety, like Jimmy Heath's 'Afro-American Suite,' as well as new arrangements by people like Slide Hampton, Gil Evans and Bill Holman."

Some of the AJO's trustees, including Muhl Richard Abrams, Dick Hyman and Maurice Peress, are already actively involved in putting a book together. The orchestra is in the process of officially receiving non-profit status, and anyone wishing to make a contribution to this worthy effort can contact the AJO c/o Roberta Swann, Cooper Union, 41 Cooper Square, New York, N.Y. 10003.

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## TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	33	AMY GRANT ●	MYRRH 7-01-680606-5/A&M	25 weeks at No. One UNGUARDED
2	2	13	SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
3	4	101	AMY GRANT	MYRRH 7-01-675706-4/WORD (CD)	STRAIGHT AHEAD
4	6	186	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
5	5	53	PETRA	STARSONG 7-01-205788-1/WORD	BEAT THE SYSTEM
6	7	137	SANDI PATTI	IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
7	3	73	SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
8	23	5	LEON PATILLO	MYRRH SP 753/A&M	LOVE AROUND THE WORLD
9	9	37	RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
10	8	21	STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
11	10	13	DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
12	NEW ▶		CARMEN	MYRRH 7-01-682706-2/WORD	THE CHAMPION
13	20	145	MICHAEL W. SMITH	REUNION 7-01-000212-6/WORD	MICHAEL W. SMITH PROJECT
14	13	29	STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
15	18	29	PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
16	12	17	THE MARANATHA KIDS	MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
17	16	9	SANDI PATTI	IMPACT RO 3874/BENSON	THE GIFT GOES ON
18	11	57	CARMAN	MYRRH 7-01-680706-1/WORD	COMING ON STRONG
19	24	33	MYRON LEFEVRE AND BROKEN HEART	MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
20	19	93	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
21	22	21	BENNY HESTER	MYRRH 7-01-677906-8/WORD	BENNY FROM HERE
22	15	13	LESLIE PHILLIPS	MYRRH 7-01-682606-6/WORD	BLACK & WHITE IN A GREY WORLD
23	17	9	AMY GRANT	MYRRH 7016768384/WORD	A CHRISTMAS ALBUM
24	29	45	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
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5	7	19	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE ♦	Children's Video Library Vestron 1508	1985 29.95
6	6	15	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985 19.98
7	8	19	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984 19.95
8	16	4	SHE-RA, PRINCESS OF POWER VOL. II	Magic Window 6-20506	1985 24.95
9	5	10	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977 29.95
10	9	16	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985 19.98
11	25	15	PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985 19.98
12	11	19	LIFE WITH MICKEY! ♦	Walt Disney Home Video 260	1985 29.95
13	14	19	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985 49.95
14	10	5	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	1985 9.95
15	13	11	THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985 24.95
16	18	18	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984 39.95
17	23	4	THE TRANSFORMERS: FIRE ON THE MOUNTAIN	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-142	1985 14.95
18	12	15	SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985 24.95
19	24	19	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983 29.95
20	20	8	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985 59.95
21	15	19	THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985 24.95
22	NEW ▶		JAYCE AND THE WHEELED WARRIORS VOLUME I	Dic Enterprises Magic Window 6-20503	1985 24.95
23	19	3	THE SMURFS AND THE MAGIC FLUTE ♦	Children's Video Library Vestron 5027	1983 24.95
24	22	2	CHALLENGE OF THE GO BOTS: VOLUME II	Children's Video Library Vestron 1518	1985 29.95
25	21	2	CHALLENGE OF THE GO BOTS: VOLUME III	Children's Video Library Vestron 1517	1985 29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ♦ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

## Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories.

**F**OR THE really ardent videophile, the R.L. Drake Co. (Miamisburg, Ohio) has introduced the APS524 antenna positioning system and the ESR524 block conversion receiver. The former, which uses microprocessor-controlled circuitry, can store up to 30 pre-programmed satellites—available for recall from the front panel or by remote control. The unit can accept either pulse-type motor-drive actuators or potentiometer-controlled actuators. Its suggested retail price is \$400.

The block conversion receiver, also tagged at \$400, is microprocessor-controlled and Ku-Band-compatible. Its attributes include infrared remote control, audio-seek tuning (to automatically locate favorite audio channels) and easy-to-read fluorescent display. The descrambler capability is provided through a bottom panel, clamped/unclamped video switch. The model, which uses a 950-1540 MHz block input frequency, features dual input switching to eliminate the need for external relays or switching splitters.

The Geneva Group (Eden Prairie, Minn.) has unveiled a line of video products that includes an MTS stereo decoder and stereo synthesizers and amplifiers. The PF-900 TV stereo synthesizer retails at \$15.95, mounts behind the TV set and, when connected to an amplifier and speakers, delivers a simulated stereo sound.

Geneva's PF-925 TV/VCR stereo synthesizer can be turned on and off to allow a true stereo signal to pass through and has three inputs so a TV and VCR can be connected to it simultaneously. Retail: \$69.95. The PF-950 TV/VCR true stereo decoder/synthesizer decodes the MTS signal when it's available and synthesizes a stereo sound when it's not. It has both regular and MPX inputs and retails for \$199.

The Geneva PF-960 mini-amplifier/stereo synthesizer mounts behind the TV, and once it's adjusted to the unit, the volume level is controlled by the TV itself. Speakers are the only other components required. It retails for \$79.95. Another amplifier, the PF-965 adjustable amplifier/stereo synthesizer, features an on/off switch for the synthesizer, noise reduction, a headphone jack and inputs for three stereo or mono components. It can be used with the Geneva true stereo decoder. Retail: \$129.95.

Head hygiene is rampant. Geneva has debuted the PF-150 (for VHS) and PF-155 (Beta) camcorder cleaners. The cleaners use non-abrasive, ultra-thin cleaning tape and pure TF cleaning solution. It's set to retail for \$29.95. The 8mm version (PF-350) will carry the same price.

Amray (Redmond, Wash.) is offering a compact and easy-to-store VCR head cleaner kit, retail tagged at \$9.99. In both VHS and Beta formats, the cleaner holds the cleaning solution bottle in a special recess and is packaged in a "Super Clear VideoBank" for storage and protection.

# BETTER OFF DEAD



Expect brisk business with this outrageous teen comedy about one young man with so many problems he thinks he's "better off dead." Until a beautiful exchange student teaches him he's really better off alive—and believing in himself. **BETTER OFF DEAD** stars John Cusack (The rising young talent of "The Sure Thing"), David Ogden Stiers (Charles Winchester of "M\*A\*S\*H"), Kim Darby (the Emmy nominee of "Rich Man, Poor Man") and newcomer Diane Franklin. It's an off-beat comedy that's sure to be dead on target with renters and purchasers alike.

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Ample floor space allows for comfortable shopping at 20/20 Video's Culver City store—the chain's first franchise location and the sixth unit in the company's growing web.

## 20/20 Relies on Consistency and Computers Franchiser Stresses Quality

BY JOHN SIPPEL

LOS ANGELES Video specialty store franchising is entering a new era. Five years ago the quantity of stores was the measure of success; today, new franchisers like 20/20 Video here push for just a few quality stores, believes Mike Shab, 20/20 owner.

Central to the new type of franchiser is a long track record of developing a successful chain. The pattern has been followed in Omaha by Applause Video, in St. Louis by Movies To Go, and here by Shab's operation. There are undoubtedly others around the country, but Shab is in one of the most competitive markets so his success is remarkable.

Shab has five company-owned 20/20 Video outlets and has just opened his first franchises, in Culver City. He expects to open one more company-owned outlet and five more franchises in Los Angeles County.

Shab differs from most franchisers in that he sets high fiscal standards for a franchisee. "The person must set aside \$150,000. You have to start big. You must carry 4,000 units of rental inventory. We create the opening store library, using used and new titles to come in at around \$100,000. The franchisee pays 20/20 \$15,000. It takes \$20,000 for a leasehold and improvements. You need \$10,000 for rentable hardware. You'll open

with a \$5,000 advertising budget," Shab explains.

Franchisees are also required to pay a royalty fee of 4%, and 2% of their gross must be allocated to advertising.

Shab's first store in West Los Angeles, opened in October 1981, is a 2,000-square-footer. It was originally 1,300 square feet and opened with 600 units covering about 400 titles, he says. It now stocks 5,500 units. His other owned-and-operated outlets are in Marina del Rey, opened March 1982; Studio City since November 1983; Redondo Beach from August 1984; and Sunset Blvd. in West Los Angeles, opened November 1985.

The first franchisee opened last November in 2,700 square feet in Culver City and already stocks 5,000 videos.

Shab, an Iranian emigrant and graduate of Kansas Univ., emphasizes the importance of computerization to his growth. Unique Business Systems of Santa Monica implemented his software two years ago. "Computerization allows me to sleep soundly," Shab says. Communication with his 25,000 club members is handled electronically. His brother and partner, Morris, supervises the system.

"We regularly direct mail to our members. It's our strongest advertising link," says Shab. "We offer them specials on rentals and discounts on purchases. I create the mailing pieces myself. We also regularly buy lists of 30,000 to 35,000 residents within a mile radius of a particular store. We get a 1.2% return. We offer that potential customer a free rental. Video retailing is like the laundry business. The customer doesn't want to travel over a mile."

Mailed notices, local newspaper ads and store signs help 20/20 sell used overstock movies. "We bought 600 copies of 'Beverly Hills Cop.' When it slowed down, we sold 400 easily at \$14.95. I keep 200 in stock still," says Shab. "We sold off 'Ghostbusters' at \$29.95. We even reserve the purchase of used titles. Right now, we notify customers that they can buy 'Rambo' in six weeks used at \$34.95, and the

(Continued on page 35)



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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	13	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	9	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
3	4	5	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R
4	3	14	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
5	18	2	PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
6	7	10	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
7	5	7	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
8	6	7	FLETCH ▲ ◆	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
9	19	2	MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
10	9	9	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
11	10	18	THE BREAKFAST CLUB ▲ ◆	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
12	8	11	BREWSTER'S MILLIONS ▲ ◆	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
13	11	18	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
14	13	3	D.A.R.Y.L.	World Film Services Limited Paramount Home Video 1810	Barret Oliver Mary Beth Hurt	1985	PG
15	12	3	EXPLORERS	Paramount Pictures Paramount Home Video 1676	Ethan Hawke River Phoenix	1985	PG
16	16	10	VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
17	15	13	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
18	14	4	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R
19	17	9	PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
20	21	4	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13
21	22	3	BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13
22	25	9	LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
23	20	9	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
24	24	8	JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
25	23	22	THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
26	32	17	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
27	26	22	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
28	NEW ►		AMERICAN NINJA	Cannon Films Inc. MGM/UA Home Video 800705	Michael Dudikoff Steve James	1985	R
29	28	14	GOTCHA! ● ◆	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
30	31	37	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
31	37	28	A SOLDIER'S STORY ▲ ◆	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
32	35	30	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
33	NEW ►		MAD MAX BEYOND THUNDERDOME	Warner Bros. Inc. Warner Home Video 11519	Mel Gibson Tina Turner	1985	PG-13
34	29	12	BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
35	30	4	GODZILLA 1985	New World Pictures New World Video 8522	Raymond Burr	1985	G
36	27	5	DEF-CON 4	New World Pictures New World Video 8424	Tim Choate Kate Lynch	1984	R
37	39	32	STARMAN ▲ ◆	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
38	33	17	MISSING IN ACTION 2-THE BEGINNING ▲	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
39	36	21	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
40	34	13	SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R

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**20/20 VIDEO SUCCESS**

*(Continued from page 34)*

Beta is \$19.95. I am also using the three media to sell Paramount specials at \$19.95.

"The slow movers, like recent ones such as 'Liberace Live' and 'Here Come The Littles,' often don't sell, so we have to sell some used to brokers," Shab admits. Regular rental revenue printouts indicate sell-off titles.

"We are extremely security conscious," Shab says. "We employ mirrors, cameras and Sensormatic, which has been in the stores two years. Security more than pays for itself. We get 20% more area in that we don't have to stock the videos behind the counter. It cuts one person off our work force at any time. An employee just rings up the transaction through our bar-coded, embossed membership card and doesn't have to search for the video behind the counter when the customer brings up the box and the video to the counter. Having the video in the box encourages video purchases," Shab says.

Shab likes to push price and service promotion. The latter requires good store personnel. "How do I estimate a newcomer as a good potential clerk? He or she must know movies and math. People who know math are not dull. They are naturally profit-minded," says Shab.

"We do 10% of our gross in rental of hardware like VCRs and cameras. From 60% to 70% of our sales volume is movie rentals. Video purchases are 15% to 20%. Whatever is left is in miscellaneous, like accessories," explains Shab.

20/20 Video rents tapes for \$2 for two nights. Each store has a night drop.

Franchise is high on Shab's priority list. "I want to find the best-located 3,000-square-foot store for him. We supply the same manuals to all stores that each employee must study and learn. I want the franchisee to know the manual like our employees do. I even test my employees on the manual when they think they are ready. We'll help outfit the store with fixtures and signage," Shab adds.

His ideal store? "It must have as much neon as we can afford. We must get neon from some of our suppliers on their products. Neon is excitement. I have just introduced ceiling flags, carrying our magenta and orange coloring with the words 'selection,' 'service' and 'savings' individually. A location must have parking for 30 or more cars. Lighting must highlight the merchandise areas and low key the traffic flow areas."

Information service terminals for every 1,500 square feet of store space are Shab's objective for 1986. The pressure-sensitized video screen would allow customers anywhere in the store to ask the computer questions about title selection. He'd also like to see a robot in every store to travel the aisles talking about new or forthcoming releases.

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# Springsteen Tops American Music Awards

## Takes Three Categories to Lead All Winners

BY PAUL GREIN

LOS ANGELES Bruce Springsteen was the big winner at the 13th annual American Music Awards, earning prizes for favorite pop/rock album, male vocalist and male video artist. It was the second straight year that Springsteen has scored in the balloting—last year his "Dancing In The Dark" was named favorite pop/rock single.

The awards are based on a national sampling of 20,000 record buyers and are said to take into account the geographic location, age, sex and ethnic origin of those polled. Springsteen's strong showing dramatizes the extent to which he has become a mass appeal, household-name artist.

While Springsteen was the only artist to win three awards this year, several other acts won two: Huey Lewis & the News, Stevie Wonder, Whitney Houston, Aretha Franklin, Kool & the Gang, Crystal Gayle, Alabama, and Willie Nelson and the Highwaymen, the four-way collaboration featuring Nelson, Kris Kristofferson, Waylon Jennings and Johnny Cash.

Most of the major winners were present to receive their awards, though non-appearances by Nelson, Gayle and, especially, Springsteen, undercut the show's impact. So did the glut of awards—31 in three hours, counting the Award of Merit to Paul McCartney and special Awards of Appreciation to Nelson, Bob Geldof and Harry Belafonte.

Still, the show's tight pacing and its focus on the mass appeal categories of pop/rock, country and soul/r&b make it the most entertaining of music awards shows.

Stevie Wonder's enduring popularity was reflected in his award as favorite male soul/r&b vocalist. It was the sixth time Wonder has won in that category—the most times any artist has won in any single category in the 13-year history of the American Music Awards.

The American Music Awards this year reverted to "soul/r&b" nomenclature after encountering

criticism last year for using the term "black." While the latter term has gained favor in the industry, it was thought to have racist overtones by members of the viewing public.

Chicago's award as favorite pop/rock duo or group was its second in that category. It previously won in 1977, and made it back to the top after intervening awards to Fleetwood Mac, the Bee Gees, the Eagles, Air Supply and Daryl Hall & John Oates.

Crystal Gayle's award as favorite country female vocalist was her third. She previously won in 1979 and 1980, and then gave way for five straight years to Barbara Mandrell, who failed to make the finals this year.

Only two artists recaptured awards they won last year. The Pointer Sisters were saluted as favorite soul/r&b video group for the second straight time; Alabama was named favorite country group for the fourth consecutive year.

One of the highlights of the show was a tribute to Rick Nelson, who died in a plane crash on New Year's Eve. As part of the tribute, his sons Gunnar and Matthew, who perform professionally as the Nelsons, sang their composition "Be Still."

Here's the complete list of winners.

### Pop/Rock Field

Male Vocalist: Bruce Springsteen.  
Female Vocalist: Tina Turner.  
Duo or Group: Chicago.  
Single: Huey Lewis & the News' "Power Of Love."

Album: Bruce Springsteen's "Born In The U.S.A."

Male Video Artist: Bruce Springsteen.

Female Video Artist: Pat Benatar.

Video Duo or Group: Wham!

Video Single: Huey Lewis & the News' "The Power Of Love."

### Soul/R&B Field

Male Vocalist: Stevie Wonder.

Female Vocalist: Aretha Franklin.

Duo or Group: Kool & the Gang.

Single: Whitney Houston's "You Give Good Love."

Album: Kool & the Gang's "Emergency."

Male Video Artist: Stevie Wonder.  
Female Video Artist: Aretha Franklin.

Video Duo or Group: the Pointer Sisters.

Video Single: Whitney Houston's "Saving All My Love For You."

### Country Field

Male Vocalist: Willie Nelson.

Female Vocalist: Crystal Gayle.

Duo or Group: Alabama.

Single: Willie Nelson's "Forgiving You Was Easy."

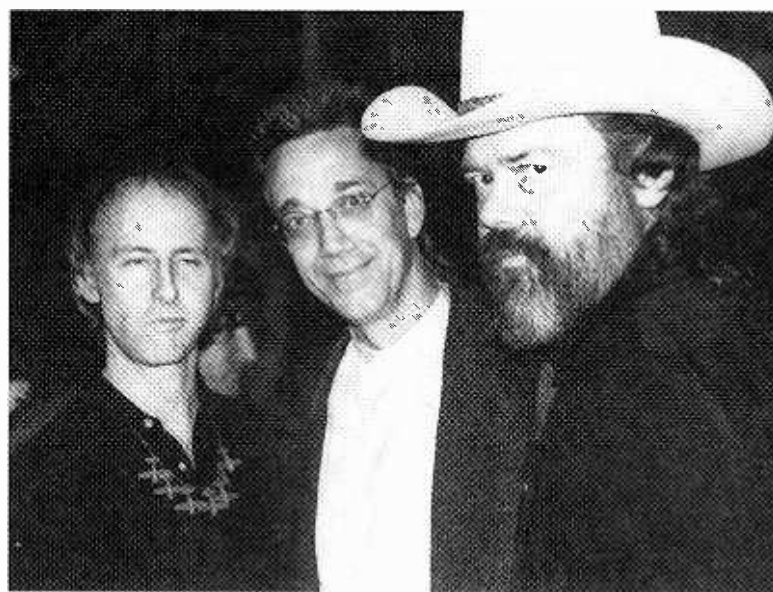
Album: Alabama's "40 Hour Week."

Male Video Artist: Hank Williams Jr.

Female Video Artist: Crystal Gayle

Video Duo or Group: Highwaymen.

Video Single: Highwaymen's "The Highwayman."



**Pop Milestone.** Robby Krieger, left, guitarist with the Doors, celebrated his 40th birthday recently with a party at the Whiskey in Los Angeles. Krieger was greeted by ex-Doors member Ray Manzarek, center, and actor Tim McIntire. (Photo: Linda Kyriazi).

## Parents' Suit Says Teen's Suicide Due to Ozzy's Lyrics

### For Once, Osbourne Shuns Publicity

BY ETHLIE ANN VARE

LOS ANGELES Gothic rocker Ozzy Osbourne has made a career of controversy from his days with Black Sabbath to his four solo albums on Jet and Epic. But no matter how overblown the legend became, Osbourne and his wife/manager, Sharon Arden Osbourne, always utilized the scandal rather than denied it.

But a suit filed by the parents of John McCollum, a teenager who committed suicide in 1984, blames Osbourne lyrics for the death, and the resulting publicity wasn't what the Osbourne camp had wanted to herald the release of Osbourne's new album, "The Ultimate Sin."

"I don't believe that all publicity is good publicity," says Sharon. "We don't need this. The industry doesn't need this. Once you start

with Ozzy, you start with everyone in TV, in film—where do you draw the line? An artist has to be allowed to write about what he wants to write about."

Osbourne has retained Howard Weltzman, the attorney known for defending John DeLorean, to fight the case. Weltzman says he is considering a countersuit against the McCollums for damage to Osbourne's career. This marks the first time the vocalist has taken action against charges leveled at him.

"What the papers have printed about Ozzy for years has been total fabrication," says the artist. "'Ozzy bit the head off this' and 'Ozzy bit the head off that'—it was all imagination, and it followed me from venue to venue."

"Ozzy would have had to spend his whole life defending himself," says Sharon, "saying 'I didn't do

it, I didn't do it.'" At the same time, she admits that she did orchestrate the incident that started the head-biting snowball: the time the singer bit the head off a dove at an Epic Records marketing meeting.

"Yes, but when that happened, there were maybe two mentions in the national press," says Sharon.

### 'Why do they pick on rock'n'roll?'

"It was done for the industry, not in the middle of a shopping mall. It was done to say to them 'We're here, and you'll listen.'"

Fans, at any rate, have listened to Osbourne happily—whether in spite of or because of his anti-social behavior.

For "The Ultimate Sin," Osbourne made a few changes in his recording techniques. For one, he spent an uncharacteristic two years preparing the release.

"Well, it was the first time in my life I ever tried to write in a sober state," says Osbourne, whose stay at the Betty Ford Clinic for alcohol and drug rehabilitation rated na-

(Continued on page 38)

## Dream Academy Hit Is A Haze of 60s Influences

BY SAM SUTHERLAND

LOS ANGELES A melange of pop, rock and folk influences has translated into one of the new year's first surprise hits. "Life In A Northern Town," the debut Warner Bros. single by the Dream Academy, has cracked the top 20, spurring the trio's eponymous debut album into the top 40.

Songwriter Nick Laird-Clowes says the Academy's formation was more an act of desperation than a calculated strategy. "I had a band called the Act signed to Hannibal and produced by Joe Boyd, who's produced a lot of the people I love," says Laird-Clowes. "But it just wasn't succeeding, and I found myself getting tired

of the same familiar lineup—two guitars, bass, drums."

When he met another songwriter, Gilbert Gabriel, with whom he shared a common interest in gentler, more eclectic pop fare, Laird-Clowes decided to experiment outside the conventional rock format of the Act.

"I thought, 'Why not do what I really want to do since the Act isn't really successful and there's little to lose?' So we started developing some ideas on the side, using string synthesizers but also planning for real strings, and varying our instrumentation in other ways."

When Laird-Clowes, a guitarist, and Gabriel, a keyboard player,

(Continued on page 38)

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# Talent in Action

## MARSHALL CRENSHAW

*The Palace, Los Angeles  
Tickets: \$12.50*

**M**ARSHALL CRENSHAW came as a breath of fresh air when his tightly constructed pop ditties first appeared on the radio. He was heralded either as the next Elvis Costello or the reincarnation of Buddy Holly. But Crenshaw proved in a 70-minute set here Jan. 25 that what works as a break in the routine doesn't work as the routine itself, and that his biggest resemblance to Holly and Costello lies in the eyeglasses he wears.

A fair-sized crowd turned out for the show, which was more than was expected considering that Crenshaw had recently appeared locally opening for Howard Jones and that his current Warner Bros. album, "Downtown," is something of a stiff. Crenshaw, his brother Robert on drums (interestingly, placed stage right rather than stage rear), and three backing guitarists led with the wimpy "Blues Is King" and proceeded from weakness to weakness until about the last four songs of the show.

The perfect pop song is a wonderful thing, and Crenshaw has written a few—half of which he didn't perform this night. But an almost-perfect pop song is a fallen soufflé. The performer pretty much summed up his problem with his two encores: the first, a Crenshaw tune that sounded suspiciously like "Cathy's Clown," and the second, a cover of the Everly Brothers' original "Cathy's Clown." That song received the warmest response of the evening, although the crowd was also happy with "Little Wild One," "There She Goes Again" and "Mary Anne."

Despite the friendly, sweet nature of his material, Crenshaw's on-stage manner is snippy and cold. His guitar work was competent at best—half a dozen axes lined up on the stage were unneeded ammunition—and his vocals were uninspired. The outstanding musicianship of the show was provided by Robert Crenshaw, whose snappy, syncopated drumming enlivened many of the tunes.

Marshall Crenshaw has a reputation as a coolly intellectual artist, working with (and drawing the same audience as) the likes of high-brow rocker T-Bone Burnett. A dose of Burnett's generous, emotional live style would have saved the day. Burnett is distant, but passionate. Costello is arrogant, but lyrically brilliant. Crenshaw is all sizzle and no steak.

ETHLIE ANN VARE

## THE RESIDENTS

*The Ritz, New York  
Tickets: \$12.50*

**C**HANCES ARE that if you know the Residents at all, you know them by their eyeballs, not their music. Avant-garde to the max, the San Francisco quartet has never revealed its members' identities, has never appeared in public or in photos without being disguised, and has never received commercial radio play. But their trademark costume of recent years—giant eyeballs for heads, with top hats and tux completing the picture—is impossible to forget.

It's difficult to estimate what per-



**Blow Blows.** Kurtis Blow performs his latest Mercury/PolyGram hit, "If I Ruled The World," on a recent edition of ABC-TV's "American Bandstand." (Photo: Ron Wolfson)

centage of the packed Ritz on Jan. 16 was familiar with the group's 15 or so albums on the Ralph indie and how many were here out of mere curiosity. But one thing is sure: No one had ever seen a show quite like this.

The four eyeballs took the stage augmented by English guitarist "Snakefinger," aka Phil Lithman, who has also recorded a few albums for Ralph. Lithman was the naked one—he played barefaced. Meanwhile, one eyeball person commanded an Emulator synth, another took on vocal chores, and two other Residents (apparently female!) moved upstage, where they proceeded to dance for the rest of the evening, occasionally with interlocking sculptures that had no apparent connection to anything else going on.

Musically, this was not Grammy-potential stuff. Using tapes in addition to the live musicians, the Residents eschewed everyday elements like melody and rhythm in favor of ethereal textures and atonal slabs of sound. It's not pretty and it's not meant to be. Throw in the vocals, which are growled, whined, and blurted—everything but sung—and you have the stuff of which horror movie soundtracks are made. In fact, with an added troupe member shining hand-held yellow lanterns at the group, this was a damn good horror picture in itself.

That's not to say the show was unenjoyable; in fact, the Residents were eminently entertaining. Their creative impulses paid no heed to conventional rock show expectations, and anyone with an ear (and eye) for the unusual surely left impressed. Sticking to songs from their catalog ("Constantinople") and covers rendered like never before (their "Jailhouse Rock" and "I Got Rhythm" would give the originators heart failure), the underground legends more than satisfied devotees at this, their New York debut (after 13 years of recording).

And, for the record, the eyeballs did eventually come off—only to reveal black stockings. JEFF TAMARKIN

## NICHOLAS TREMULIS

*Park West, Chicago  
Tickets: \$5*

**N**ICHOLAS TREMULIS' aim is to wipe out the perception that Chicago produces nothing but main-

(Continued on page 38)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
RUSH STEVE MORSE	The Summit Houston	Jan. 15-16	\$284,382 \$15.65/\$13.65	18,803 20,000	Pace Concerts/ Stone City Attractions
DAVID COPPERFIELD	James L. Knight International Center Miami	Jan. 24-25	\$207,827 \$17.50	14,200 five sellouts	Festival Ventures
LOVERBOY HOOTERS	Mississippi Coast Coliseum Biloxi	Jan. 19	\$168,007 \$13.50	12,140 sellout	Beaver Prods.
LOVERBOY HOOTERS	Reunion Arena Dallas	Jan. 23	\$156,064 \$14.50	10,763 sellout	Beaver Prods.
KENNY ROGERS LEE GREENWOOD	Boise (Idaho) Pavilion	Jan. 21	\$154,051 \$16.50	10,201 12,491	North American Tours
DAVID COPPERFIELD	Lyric Opera House Baltimore	Jan. 17-18	\$150,044 \$20.50/\$18.50	7,875 12,500 five shows	Festival Ventures
GRAND NATIONAL MOTOR SPECTACULAR	Toledo (Ohio) Sports Arena	Jan. 24-26	\$149,938 \$12/\$10/\$7	16,168 20,931	U.S.A. Sports/Belkin Prods.
LOVERBOY HOOTERS	Lloyd Noble Center Norman, Okla.	Jan. 25	\$149,454 \$14	10,488 sellout	Beaver Prods.
LOVERBOY HOOTERS	Hirsch Memorial Coliseum Shreveport, La.	Jan. 24	\$136,158 \$13.50	9,945 sellout	Beaver Prods.
AEROSMITH DIVINYLS	Cow Palace San Francisco	Jan. 24	\$136,152 \$15/\$14.50	9,096 12,000	Bill Graham Presents
LOVERBOY HOOTERS	Barton Coliseum Little Rock, Ark.	Jan. 18	\$135,000 \$13.50	10,000 sellout	Beaver Prods.
LOVERBOY HOOTERS	Nashville Municipal Auditorium	Jan. 27	\$131,436 \$14	9,736 sellout	Beaver Prods.
KISS W.A.S.P.	St. Paul (Minn.) Civic Arena	Jan. 21	\$124,445 \$14	8,700 11,000	Schon Prods.
LOVERBOY HOOTERS	El Paso (Texas) City Coliseum	Jan. 11	\$101,615 \$13.50	7,527 sellout	Beaver Prods.
GEORGE STRAIT CLAY BLAKER	Pan American Center New Mexico State Univ. Las Cruces, N.M.	Jan. 25	\$100,800 \$12	8,400 13,000	C&M Prods.
KISS W.A.S.P.	Kemper Arena Kansas City, Mo.	Jan. 25	\$96,908 \$14	6,922 9,000	Schon Prods.
LOVERBOY HOOTERS	Bicentennial Center Selina, Kan.	Jan. 9	\$96,228 \$13.50	7,507 8,500	Beaver Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	The Summit Houston	Jan. 10	\$95,196 \$14.75	6,943 sellout	Pace Concerts
DAVID COPPERFIELD	Chrysler Hall Norfolk, Va.	Jan. 19	\$90,087 \$20/\$18.50	4,700 two sellouts	Whisper Concerts
KISS W.A.S.P.	Omaha Civic Auditorium	Jan. 24	\$85,746 \$14.50/\$13.50	6,426 8,000	Contemporary Presentations
KISS W.A.S.P.	Kiel Auditorium St. Louis	Jan. 23	\$75,677 \$13.50/\$12.50	5,949 10,532	Contemporary Presentations
DAVID COPPERFIELD	Bayfront Center St. Petersburg, Fla.	Jan. 26	\$74,618 \$17.50	9,604 two sellouts	Festival Ventures
DAVID COPPERFIELD	Ovens Auditorium Charlotte, N.C.	Jan. 16	\$66,341 \$15.50/\$12.50	5,000 two sellouts	Creative Entertainment Inc.
DAVID COPPERFIELD	Gaillard Municipal Auditorium Charleston, S.C.	Jan. 21	\$62,453 \$17.50/\$12.50	5,468 two shows	Festival Ventures
CONWAY TWITTY WHITES JOHNNY RUSSELL	Louisville (Ky.) Gardens	Jan. 25	\$62,062 \$12.50	4,965 6,809	Jayson Promotions
GEORGE STRAIT CLAY BLAKER	Albuquerque (N.M.) Civic Auditorium	Jan. 24	\$60,000 \$12	5,000 sellout	C&M Prods.
AEROSMITH DIVINYLS	Lawlor Events Center Reno, Nev.	Jan. 23	\$56,310 \$15	3,754 7,000	Bill Graham Presents
JERRY GARCIA JOHN KAHN	Constitution Hall Washington, D.C.	Jan. 24	\$53,288 \$14.50	3,741 sellout	Monarch Entertainment Bureau/ Cellar Door Prods.
DAVID COPPERFIELD	Savannah (Ga.) Civic Center	Jan. 22	\$49,564 \$15.50/\$12.50	5,132 6,818	Festival Ventures
JERRY GARCIA JOHN KAHN	Tower Theater Philadelphia	Jan. 25	\$44,158 \$15/\$13	3,020 sellout	Monarch Entertainment Bureau/ Electric Factory Concerts
DAVID COPPERFIELD	Raleigh (N.C.) Civic Center	Jan. 15	\$41,871 \$15.50/\$12.50	4,600 two sellouts	Creative Entertainment Inc.
MARSHALL TUCKER BAND GREGG ALLMAN BAND	Front Row Theater Cleveland	Jan. 17	\$36,646 \$13.75	2,878 3,196	In-House
RESIDENTS	The Ritz New York	Jan. 16-17	\$34,789 \$13.50/\$12.50	3,060 3,148	John Scher Presents
JOHN KAY & STEPPENWOLF GUESS WHO	Circle Star Theater San Carlos, Calif.	Jan. 22	\$32,632 \$12.75	2,565 3,713	Bill Graham Presents/Marquee Entertainment
JOHN KAY & STEPPENWOLF	Wilmett Theater Los Angeles	Jan. 24	\$29,805 \$15	2,227 sellout	Avalon Attractions
POCO	Westport Playhouse St. Louis	Jan. 18	\$22,525 \$12.50/\$10	1,963 two sellouts	Contemporary Prods.
DAVID BRENNER THE SCAM	Victory Theater Dayton, Ohio	Jan. 17	\$20,094 \$18/\$15	1,246 sellout	In-House
DAVID BROMBERG JERRY JEFF WALKER	Rainbow Music Hall Denver	Jan. 24	\$14,000 \$10	1,400 1,450	Feyline Presents
FULL FORCE LISA LISA & CULT JAM	The Inferno Cheektowaga, N.Y.	Jan. 21	\$9,710 \$10	1,000 sellout	Festival East
HUBCAPS	Damascus (Md.) Fire Hall	Jan. 25	\$7,500 \$10	750 sellout	Damascus Jaycees

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## Latest is Robinson's Easiest Album Ever

# Smokey Gets Freshened by Working with Other Producers

BY PAUL GREIN

LOS ANGELES Smokey Robinson has been producing records—both for himself and for other artists—for more than 20 years. But when he went to record his latest solo album, "Smoke Signals," he was asked to just be the artist, and to surrender creative control to his producers, Steve Barri and Tony Peluso.

"This was like a 'shut-up' album for me," says Robinson. "I had a meeting with [Motown president] Jay Lasker and Steve Barri, and they said they wanted to do this album in a manner where I just shut up. I didn't have any opinions—I just went in and sang.

"I think the concept was to freshen up my sound. They wanted to take me and put me into what they feel is the mainstream, the musical sound that is happening now."

After all, though, Robinson says he enjoyed the experience. "It was much easier than any album I've ever done," he notes. "It was wonderful to go out on the road and know that

when I came back, whatever they wanted me to record was going to be up to par."

While Robinson wasn't actively involved in production of the album, he did write or co-write five of its songs. One, "Be Kind To The Growing Mind," calls for artists to use restraint in their depiction of sex in their songs and performances.

"I think that, in the past few years, the permissiveness of music itself and the people who create and play it has gone overboard," says Robinson. "Everything is being said right out front. There's no longer the little cliché phrases that may mean anything. They're just coming right out with it.

"I'm not saying don't talk about love or making love, but there are ways to say everything more or less acceptably, morally. There's a way that you can say anything and make it mean exactly the same thing as if you said it pornographically. It doesn't have to be explicit."

Robinson believes that most artists feel the same way he does on this issue. Even so, he says, "A lot of re-

cording artists won't say anything because they're afraid to step on their peers' toes.

"They're afraid that people are going to say they're square, that they're a bunch of old fuddy duddies, that they're unhip or jealous or envious. People are going to say those things. I don't care about that. I care about the kids and what they're hearing and what they're doing and saying and becoming.

"We as recording artists have a great influence on them, and I believe they should know that everybody doesn't think that it's okay to say anything you want just because you have freedom of speech and freedom of writing."

Robinson also included a Spanish-language song on the album, "Te Quiero Como Si No Hubiera Un Manana." This is something of a follow-up to "Aqui Contigo," a Spanish-language version of "Being With You" which enjoyed significant airplay.

"Usually, wherever we play there's a large Chicano following. So I thought, with 'Aqui Contigo' being so

popular in person, why not record it? I think I'll probably include a Spanish or bilingual tune on all my albums from now on."

Robinson, who plans to go out on tour in May or June with a revamped show, is enthusiastic about the big comebacks staged in the past two years by such classic black music figures as Tina Turner, Aretha Franklin, Patti LaBelle and James Brown.

"Those are but a few of the ones that I think are just wonderful, wonderful talents," Robinson says. "I don't think you can hold them down for too long. When they're out of the mainstream, it's merely because of records."

"Records kind of keep you out in front to the teenagers, the masses. However, these are the type of artists where, whether they have a record or not, their gigs are packed. So when they come back to the forefront record-wise, I'm very happy for them."



**Rainbow's End.** Two fellow ex-Rainbow vocalists, Graham Bonnet, left, and Ronnie James Dio, visit at a party following Dio's recent sold-out show at the Forum in Los Angeles. Bonnet is currently in the band Alcatraz.

## OZZY OSBOURNE

(Continued from page 36)

tional news attention. "It was also the first time in many years I used an outside producer—Ron Nevison, who struck the top with Heart—and that created a very different atmosphere in the studio."

During the recording sessions, the Osbourne band was reshuffled considerably. Drummer Randy Castillo replaced Tommy Aldridge and bassist Phil Souzanne replaced Bob Dalsley. Jake E. Lee remains as guitarist. A U.S. tour, the first leg due

to last four months, kicks off in March.

Considering that past Osbourne tours have been marred by local civic, religious and animal-protection organizations attempting to bar his appearance, it's likely that the upcoming tour will have an even higher negative profile. But Osbourne doesn't intend to change his material, his spooky staging or his image.

"Why do they pick on rock 'n' roll?" he asks. "Go to an English

soccer game if you want to see fans get their heads kicked in or go to an ice hockey match.

"Of course the artist has a responsibility to the fans," he continues. "We have a big responsibility. But do you honestly think that, as a married man with six kids, I want to see anyone injured?"

## DREAM ACADEMY

(Continued from page 36)

met reed player Kate St. John, the Academy's third trustee was in place. "She introduced us to friends who were classically trained, who could help us realize some of the ideas we wanted to pursue."

As illustrated by "Northern Town," the troika has steered clear of electronic timbres, dance tempos and rock stances that prevail in current pop. Graceful acoustic guitar, stately oboe and a chanted singsong chorus punctuated with deep tympanum strokes evoke an atmo-

sphere at once fresh and nostalgic.

Ironically, Laird-Clowes attributes the song's mood and much of its overall inspiration to the late Nick Drake, a young English singer, songwriter and guitarist who has developed into a cult figure during the decade after his untimely death. It was Drake's late '60s studio albums with the Act's producer, Joe Boyd, that offered a model for the mixture of classicism and pop strived for in "Northern Town."

Laird-Clowes also cites as influ-

ences a disparate array of other '60s stylists, ranging from Neil Young and the Beatles to Love and Pearls Before Swine. To approach the layered arrangements used on record, Laird-Clowes, Gabriel and St. John have added five additional musicians for live dates, transferring orchestrations to keyboards to preserve the restrained but persistent orchestral scope of the material.

That the trio's work has operated at a distance from most recent British pop styles dovetails with Laird-Clowes' assertion that the Dream Academy is less interested in refining a "British" pop identity than in erasing such earmarks. "I think we're trying to do something worldwide in its influences," he says.

If he laughs at an early—and genuinely preposterous—attempt to link the group's approach to the "new psychedelia," Laird-Clowes does acknowledge reverence for the decade that spawned its precursor.

The '60s are invoked lyrically as well as musically by the band, with the trio's hit single alluding wistfully to Kennedy and the Beatles, and to the Cold War era they occupied. The Dream Academy's early concerts have employed light shows and film footage, both staples of progressive rock's halcyon days.

## TALENT IN ACTION

(Continued from page 37)

stream AOR rock a la Survivor, Styx and REO Speedwagon. His self-titled debut album on Island Records, thoroughly represented in concert here on Jan. 23, effectively blends street funk and Chicago soul that have been given a stamp of originality by Tremulis' smoky, distinctive vocals.

Tremulis was in captivating form, dishing up his heady brew of horn-spiced rock, funk and soul with panache. His band—bassist Derek Brand, guitarist Rick Barnes, keyboardist Ro Jones, drummer Keith Robbins, trumpeter Roger Reupert, trombonist Bill Barnes and percussionist Aaron Woods—locked into a

tight groove early on and stayed there all evening.

Particularly effective were the Tremulis standard, "Baby Got Soul," propelled by Brand's nasty bass; the heartbreaker ballad "Where Are All The Happy People," with its lush, sighing chorus; and "Part Of The Scene," a satisfying slice of classically styled soul.

Every now and then a mold-breaking Chicago band comes along that seems marked for national attention. Some make it; most don't. Should Tremulis and band achieve the kind of recognition they deserve, this town could shake off its midwestern AOR hex. **MOIRA McCORMICK**

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Default having been made in the payment of a certain Secured Promissory Note dated March 2, 1984, by Slater-Pichinson Music, Inc., and said Note having been secured by a Security Agreement and Mortgage to secure the indebtedness having been called due and payable by the holders as provided in said Mortgage Agreement and Note and payment not having been made as demanded, the lawful owner and holders of said Note, House of Cash, Inc., Song of Cash, Inc., Family of Man Music, Inc., John R. Cash and June C. Cash hereby give notice that they will sell at public outcry to the highest and best bidder for cash those certain copyrighted musical compositions known as the "House of Cash", "Song of Cash" and "Family of Man" catalogs on March 3, 1986, at 11:30 a.m. central standard time at the south door of the Courthouse in Nashville, Tennessee.

Prospective bidders desiring a full listing of the musical compositions to be sold may contact the undersigned.

THIS the 27 day of January, 1986.

Robert L. Sullivan  
NEAL & HARWELL  
800 Third National Bank Bldg.  
Nashville, Tennessee 37219

Counsel for House of Cash, Inc.,  
Song of Cash, Inc.,  
Family of Man Music, Inc.,  
John R. Cash and June C. Cash

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**60 Years Of Music.** John Conlee, left, and Tom T. Hall salute the Grand Ole Opry's 60th Birthday with a segment called "Always The Music."

# Buddy Killen Likes to Keep His Artist Stretching

## Can Exile Producer Turn Around Ronnie McDowell's Career?

BY EDWARD MORRIS

NASHVILLE Producer Buddy Killen doesn't know why one of his acts soared and the other soured on the same label. But he's in the studio to find out.

It is generally agreed that Killen brought Exile back from the commercially dead. The former pop group now has an album pulsating at the No. 2 two spot on the country charts and is looking toward its seventh straight No. 1 single. Killen, however, failed to work the same wonders for Exile's one-time label mate, Ronnie McDowell. But a new label deal is giving both Killen and McDowell a chance to reprise the Exile success story—and Killen is betting they can.

He has just finished producing three sides for Exile's next album

and will resume the project in March. Simultaneously, he is overseeing McDowell's first LP for MCA/Curb. In spite of having his own high-charting singles, McDowell was released by Epic for low album sales. Killen says he accepts the blame but intends to turn the situation around for McDowell by going for a new sound.

"We're going back to his roots," Killen explains. "We're getting a little more contemporary. The music has more sophistication."

"The records we've done in the past three or four years didn't take any singing for him, really. It was so easy. What we're trying to do now is some more melodic songs, where he can really stretch out and show what he can do vocally."

Killen admits that he's puzzled as to why McDowell's consistently

heavy airplay didn't translate into album sales, but he says it may have had something to do with releasing too few singles from any one album. "We'd put an album out and put out one single and then go on to the next album."

Exile, he reports, "is selling really well," into the "hundreds of thousands." As he sees it, "All we need now is that one breakout song—one song that really explodes, and we'll be doing gold and platinum." He denies that Exile is locked into cutting only its own songs.

"We've talked about that, and their minds are very open. They want to write [the breakout song] if they can, but if somebody comes along with a great piece of material we're not going to turn it down. It's just that they've written awfully good material. How could you be going No. 1 that many times if you

weren't writing some good songs?"

Exile's albums are budgeted at around \$75,000, which Killen says is quite sufficient. "We're doing digital and still coming in within budget. There are different schools of thought. Some people think that you have to spend \$150,000 to \$250,000 to cut an album, and I guess that's nice. But I've never had the luxury. I wouldn't know how to spend it. The most I've ever spent in my life, probably, was \$75,000, and that's counting paying all the hotel bills over the months we've been recording."

"Maybe somebody out there will say, 'The quality of your albums shows that.' I don't know. But with Exile we've had three albums, and every one of them has sold," says Killen.

Killen acknowledges that the  
*(Continued on page 42)*

# NASHVILLE SCENE

by Kip Kirby



**NOT A LIKELY CONTENDER:** Most Prince fans would agree that "Purple Rain" doesn't have a shot at hitting the country charts. But a bluegrass version of the song could change that around if a four-piece amalgamation of musicians on the West Coast gets its version of "Purple Rain" out on disk.

Currently being circulated in cassette form, the arrangement is titled "Neuritis Of The Purple Rain" and features actor/singer Keith Carradine on lead vocals, Tony Trischka on banjo, Roger Mason on bass and Kenny Kosek on guitar and fiddle. Mason,

## Underground bluegrass act tries taking Prince country

Trischka and Kosek double on background harmonies, and Mason is also the project's producer. Collectively, they are billing themselves as Mr. Bluegrass.

**BI-COASTAL:** Eddie Rabbitt's upcoming RCA album is being produced by Phil Ramone in New York and by Richard Landis in Los Angeles . . . Janie Fricke will be featured in an April fashion layout in McCall's.

Hank Williams Jr. has changes afoot for his 52nd album project, slated for May release. He's left long-time producer Jimmy Bowen to work with Barry Beckett and Jim Ed Norman in the studio. Williams is also exploring a celebrity guest artist or two for the album. Looking promising is a duet with Huey Lewis . . . Williams himself was a guest vocalist for Leon Redbone on Redbone's version of "Lovesick Blues," recorded at Philadelphia's Sigma Sound Studios. Hank's own current single is a bluesy rendition of the old Fats Waller classic, "Ain't Misbehavin'."

Not much time left to register at the advance discount rate for this year's Country Radio Seminar March 6-8 at the Opryland Hotel. Attendees applying for registration by Friday (14) can take advantage of the \$229 price; after that date registration goes up to the full rate of \$299 per enrollment.

**SWINGIN' FOR THE I.R.S.:** John Anderson has been picked by the International Revenue Service as one of its national radio spokespersons for 1986. Through April, Anderson will be heard doing public

service announcements for the organization, urging people to file early tax returns for earlier refunds.

**Studio Twosome:** The Forester Sisters are scheduled to sing backgrounds for the upcoming Bellamy Brothers album in Nashville . . . Lane Brody and Johnny Lee hope to repeat the success of their "Yellow Rose Of Texas" hit with another outing shortly.

**TOURING TWOSOME:** Gary Morris hits the road between tapings of "The Colbys" in Los Angeles for a 14-city concert tour with Barbara Mandrell in March and April . . . Ricky Skaggs and the Forester Sisters in tandem this month from Washington, D.C., to Florida.

After three months in release, Nite Records' "Once Upon A Time" by Bobby Blue has managed to enter the country chart, fueled by an accompanying video which the label claims is getting exposure on a variety of national outlets. According to the label's president, his is the only West Coast-based country label utilizing video as a promotional tool.

Signings: Mitch Ryder and Billy Joe Royal to Entertainment Artists in Nashville for booking.

Address Changes: The Woody Bowles Co. had relocated to 602 West Iris Dr., Nashville, Tenn. 37204. Phone: (615) 385-1444. The firm is in management with a client roster that includes Michael Johnson.

The Drake Music Group/Pete Drake Productions has moved its office to 648 West Iris Dr., Nashville, Tenn. 37204. Phone: (615) 269-6922.

RCA is pleased with the results of its "Alabama Christmas" promotion which ran on the Nashville Network and generated more than 86,000 entries—the largest response in TNN's history. The label credits this drive with helping the Alabama album sell platinum, and calls the event "RCA's best rack/retail promotion ever." Key national outlets participating included 140 Record Bar stores, 132 Hastings, 180 Camclots and 120 Sound Warehouse.



It's "Big River," Not "Peter Pan." Buddy Killen, left, gets out the peanut butter and crackers for Roger Miller to celebrate the writer's re-signing with Tree International, where he's been since 1957. Miller also recently signed an artist's deal with MCA Records in Nashville.

FOR WEEK ENDING FEBRUARY 8, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

128 REPORTERS			NEW	TOTAL
			ADDS	ON
THE BELLAMY BROTHERS	FEELIN' THE FEELIN'	MCA/CURB	65	70
MICHAEL MARTIN MURPHEY	TONIGHT WE RIDE	WARNER BROS	40	43
JANIE FRICKE	EASY TO PLEASE	COLUMBIA	40	67
KEITH WHITLEY	MIAMI, MY AMY	RCA	38	41
SAWYER BROWN	HEART DON'T FALL NOW	CAPITOL/CURB	30	75

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

54 REPORTERS			NUMBER
			REPORTING
RAY STEVENS	THE BALLAD OF THE BLUE CYCLONE	MCA	18
M.GILLEY	YOUR MEMORY AIN'T WHAT IT USED TO BE	EPIC	18
THE STATLER BROTHERS	SWEETER AND SWEETER	MERCURY	12
GARY MORRIS	100% CHANCE OF RAIN	WARNER BROS	12
T.G. SHEPPARD	IN OVER MY HEART	COLUMBIA	11

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# HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	HURT R.LANDIS (J.CRANE, A.JACOBS)	◆ JUICE NEWTON RCA 14199 1 week at No. One
2	3	4	12	MAKIN' UP FOR LOST TIME J.E.NORMAN (G.MORRIS, D.LOGGINS)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28856
3	4	7	14	THERE'S NO STOPPING YOUR HEART P.WORLEY (M.BROOK, C.KARP)	MARIE OSMOND CAPITOL/CURB 5521/CAPITOL
4	6	9	12	COME ON IN (YOU DID THE BEST YOU COULD) R.CHANCEY (R.GILES, G.GREEN)	THE OAK RIDGE BOYS MCA 52722
5	8	10	13	YOU CAN DREAM OF ME T.BROWN, J.BOWEN (S.WARINER, J.HALL)	STEVE WARINER MCA 52721
6	9	13	12	THE ONE I LOVED BACK THEN (THE CORVETTE SONG) B.SHERILL (G.GENTRY)	GEORGE JONES EPIC 34-05698
7	1	2	15	JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875
8	12	16	11	THINK ABOUT LOVE D.MALLOY (R.BRANNON, T.CAMPBELL)	DOLLY PARTON RCA 14218
9	11	14	13	IT'S JUST A MATTER OF TIME H.SHEDD (C.OTIS, B.BENTON, B.HENDRICKS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99600/ATLANTIC
10	14	17	13	I LOVE YOU BY HEART B.MAHER (J.GILLESPIE, S.WEBB)	SYLVIA & MICHAEL JOHNSON RCA 14217
11	15	20	10	I COULD GET USED TO YOU B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-05723
12	16	19	13	YOU ARE MY MUSIC, YOU ARE MY SONG N.WILSON (D.ERWIN, J.CARTER)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05693
13	17	26	10	FAST LANES & COUNTRY ROADS T.COLLINS (R.MURRAH, S.DEAN)	BARBARA MANDRELL MCA 52737
14	18	23	13	DOWN IN TENNESSEE J.ANDERSON, L.BRADLEY, J.E.NORMAN (W.HOLYFIELD)	JOHN ANDERSON WARNER BROS. 7-28855
15	20	24	12	PLEASE BE LOVE S.BUCKINGHAM, M.GRAY (J.D.MARTIN, J.PHOTOGLIO)	MARK GRAY COLUMBIA 38-05695
16	21	25	12	OKLAHOMA BORDERLINE E.GORDY, JR. (V.GILL, R.CROWELL, G.CLARK)	◆ VINCE GILL RCA 14216
17	25	28	9	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) J.BOWEN, J.SCHNEIDER (C.QUILLEN, J.JARRARD)	JOHN SCHNEIDER MCA 52723
18	19	22	13	PERFECT STRANGER J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (T.GOODMAN, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-28870
19	24	27	10	YOU SHOULD HAVE BEEN GONE BY NOW P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS, P.RIMMER)	EDDY RAVEN RCA 14250
20	7	8	17	I TELL IT LIKE IT USED TO BE J.LOGAN (H.HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524
21	5	6	16	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695
22	27	31	9	DREAMLAND EXPRESS R.NICHOLS (J.DENVER)	JOHN DENVER RCA 14227
23	10	12	16	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC
24	29	34	7	DON'T UNDERESTIMATE MY LOVE FOR YOU J.CRUTCHFIELD (S.DIAMOND, S.DORFF, D.LOGGINS)	LEE GREENWOOD MCA 52741
25	13	15	13	THE DEVIL'S ON THE LOOSE J.BRIDGES, G.SCRUGGS (L.WILLOUGHBY)	WAYLON JENNINGS RCA 14215
26	28	33	10	EVERYDAY J.TAYLOR, P.ASHER, F.FILIPETTI (N.PETTY, C.HARDIN)	JAMES TAYLOR COLUMBIA 38-05681
27	31	37	8	YOUR MEMORY AIN'T WHAT IT USED TO BE N.WILSON (K.MORRISON, M.FIELDER, D.BETTS)	MICKEY GILLEY EPIC 34-05744
***HOT MOVER/SALES***					
28	37	40	5	100% CHANCE OF RAIN J.E.NORMAN (C.BLACK, A.ROBERTS)	GARY MORRIS WARNER BROS. 7-28823
29	35	39	7	IN OVER MY HEART R.HALL (W.ALDRIE, T.BRASFIELD, J.RUTLEDGE)	T.G. SHEPPARD COLUMBIA 38-05747
30	34	38	9	SOME GIRLS HAVE ALL THE LUCK R.C.BANNON (J.FORTANG)	◆ LOUISE MANDRELL RCA 14251
31	38	42	5	CAJUN MOON R.SKAGGS (J.RUSHIN)	RICKY SKAGGS EPIC 34-05748
32	39	43	4	WE'VE GOT A GOOD FIRE GOIN' D.WILLIAMS, G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
***HOT MOVER/AIRPLAY***					
33	41	50	3	SHE AND I H.SHEDD, ALABAMA (D.LOGGINS)	ALABAMA RCA 14281
34	40	45	4	YOU'RE SOMETHING SPECIAL TO ME J.BOWEN, G.STRAIT (D.ANTHONY)	GEORGE STRAIT MCA 52764
35	22	11	16	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	◆ DAN SEALS EMI-AMERICA 8289
36	33	35	10	STILL HURTIN' ME J.BOYLAN (B.CADD)	THE CHARLIE DANIELS BAND EPIC 34-05699
37	42	44	7	1982 K.LEHNING (J.BLACKMON, C.VIPPERMAN)	RANDY TRAVIS WARNER BROS. 7-28828
38	45	49	5	SWEETER AND SWEETER J.KENNEDY (D.REID, R.REID)	THE STATLER BROTHERS MERCURY 884317-7/POLYGRAM
39	48	58	3	NOW AND FOREVER (YOU & ME) D.FOSTER (FOSTER, VALLANCE, GOODRUM)	ANNE MURRAY CAPITOL 5547
40	26	5	17	MEMORIES TO BURN G.WATSON, L. BOOTH (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633
41	47	51	7	ARLENE C.ALLEN (C.ALLEN)	MARTY STUART COLUMBIA 38-05724
42	23	1	19	NEVER BE YOU R.CROWELL, L.DHOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621
43	52	59	4	NOTHING BUT YOUR LOVE MATTERS C.MOMAN (L.GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-05764
44	55	74	3	I HAD A BEAUTIFUL TIME M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-05782
45	57	—	2	ONCE IN A BLUE MOON N.LARKIN, E.T.CONLEY (T.BRASFIELD, R.BYRNE)	EARL THOMAS CONLEY RCA 14282
46	54	61	4	EVERY NIGHT M.WRIGHT (L.MARTINE, JR.)	PAKE MCENTIRE RCA 14220
47	43	29	18	MORNING DESIRE G.MARTIN (D.LOGGINS)	◆ KENNY ROGERS RCA 14194
48	58	64	4	GOODBYE MARIE L.BUTLER (D.LINDE, M.MCDANIEL)	KENNY ROGERS LIBERTY 1526/CAPITOL
49	59	78	3	SHOE STRING J.KENNEDY (S.HOGIN, D.GILLON)	MEL MCDANIEL CAPITOL 5544
50	64	—	2	HEART DON'T FALL NOW R.SCRUGGS (B.LABOUNTY, FOSTER, SWILLEY)	SAWYER BROWN CAPITOL/CURB 5548/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	30	18	18	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897
52	51	54	7	SHE DON'T CRY LIKE SHE USED TO J.KENNEDY (VAL & BIRDIE)	JOHNNY RODRIGUEZ EPIC 34-05732
53	69	—	2	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
54	62	83	3	THE BALLAD OF THE BLUE CYCLONE R.STEVENS (G.SUTTON, L.CHESTER)	RAY STEVENS MCA 52771
***HOT SHOT DEBUT***					
55	<b>NEW</b>		—	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
56	61	71	4	DON'T FALL IN LOVE WITH ME M.MORGAN, P.WORLEY (L.J.DALTON, M.MCFADDEN)	LACY J. DALTON COLUMBIA 38-05759
57	44	30	13	I SURE NEED YOUR LOVIN' T.WEST (B.AERTS, J.RODMAN)	◆ JUDY RODMAN MTM 72061/CAPITOL
58	46	32	19	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691
59	66	—	2	SEXY YOUNG GIRL J.BOWEN (M.DAVIS, B.WYRICK)	MAC DAVIS MCA 52765
60	65	82	3	THE LONELINESS IN LUCY'S EYES B.BECKETT (D.A.COE)	JOHNNY LEE WARNER BROS. 7-28839
61	36	36	12	IT'S FOUR IN THE MORNING G.MILLS (J.CHESNUT)	TOM JONES MERCURY 884-252-7/POLYGRAM
62	67	88	3	THOSE MEMORIES OF YOU B.BECKETT (A.BRYANT)	PAM TILLIS WARNER BROS. 7-28806
63	50	53	8	WHY YOU BEEN GONE SO LONG E.GORDY, JR., D.HUNGATE (M.NEWBURY)	BRENDA LEE MCA 52720
64	32	21	16	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	◆ RESTLESS HEART RCA 14190
65	<b>NEW</b>		—	TONIGHT WE RIDE J.E.NORMAN (M.MURPHEY, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28797
66	74	87	3	MISSISSIPPI BREAK DOWN L.MORTON (C.WADLEY, C.R.KING)	TONI PRICE LUV 114/NSD
67	79	—	2	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
68	<b>NEW</b>		—	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
69	71	84	3	NOW I'VE GOT A HEART OF GOLD J.STROUD (S.CURTIS)	SONNY CURTIS STEEM 110185
70	53	56	7	IF I DON'T LOVE YOU D.TOLLE (F.KNIPE)	JIM GLASER MCA/NOBLE VISION 52748/MCA
71	68	66	11	WHAT AM I GONNA DO ABOUT YOU N.WILSON (SIMON, GILMORE, ALLISON)	CON HUNLEY CAPITOL 5525
72	49	41	19	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA
73	56	47	8	WHILE THE MOON'S IN TOWN F.FOSTER (P.MCMANUS, B.DIPIERO)	THE SHOPPE MTM 72063/CAPITOL
74	84	—	2	WHEN YOU WERE BLUE AND I WAS GREEN J.KENNEDY (E.T.CONLEY)	JOE STAMPLEY EPIC 34-05758
75	70	62	9	BABY WHEN YOUR HEART BREAKS DOWN T.CHODATE, D.WILSON, M.OSMOND (K.BROOKS)	THE OSMOND BROTHERS EMI-AMERICA/CURB 8298/EMI-AMERICA
76	73	72	5	GOT MY HEART SET ON YOU R.DIXON, D.SCHAFFER (D.GRAY, B.RENEAU)	MASON DIXON TEXAS 5510
77	<b>NEW</b>		—	AIN'T NO TELLIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05786
78	<b>NEW</b>		—	PLEASE BYPASS THIS HEART J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.UTLEY)	JIMMY BUFFETT MCA 52752
79	77	63	18	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692
80	80	—	2	ONCE UPON A TIME R.NITE (G.TANNER)	BOBBY BLUE NITE 108
81	<b>NEW</b>		—	IN LOVE WITH HER B.HAYNES (A.BAKER)	ADAM BAKER ARISTA 8610
82	76	70	7	TRY ME R.PODDOLAR (B.BURNETTE, S.CROPPER)	BILLY BURNETTE MCA/CURB 52749/MCA
83	72	55	21	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	◆ GEORGE STRAIT MCA 52667
84	82	76	5	WHAT WE GONNA DO M.WRIGHT (R.FELDMAN, P.ROBINSON)	GUS HARDIN RCA 14255
85	<b>NEW</b>		—	JUST A WOMAN J.BOWEN (S.HARRIS, C.MCKEE)	LORETTA LYNN MCA 52766
86	83	65	16	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866
87	85	85	3	YOU ARE THE ROCK (AND I'M THE ROLLING STONE) M.MORGAN, C.JACKSON (I.KELLEY)	CARL JACKSON COLUMBIA 38-05645
88	60	48	9	OLD BLUE YODELER C.HARDY (R.BAILEY)	RAZZY BAILEY MCA 52701
89	88	80	22	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	◆ RICKY SKAGGS EPIC 34-05585
90	81	75	4	THE BEST THERE IS N.WILSON (W.HOLYFIELD, R.GOODRUM)	CHARLEY PRIDE RCA 14265
91	63	46	10	LOVELY DAYS LONELY NIGHTS T.BROWN, E.GORDY, JR. (K.STALEY)	PATTY LOVELESS MCA 52694
92	86	81	4	BREATHLESS IN THE NIGHT D.DARNELL (C.PYLE)	CHUCK PYLE URBAN SOUND 782
93	91	57	21	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.ROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617
94	75	67	22	LIE TO YOU FOR YOUR LOVE E.GORDY, JR., J.BOWEN (F.MILLER, D.BELLAMY, H.BELLAMY, J.BARRY)	THE BELLAMY BROTHERS MCA/CURB 52668/MCA
95	78	52	18	A WORLD WITHOUT LOVE P.RAMONE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT RCA 14192
96	<b>NEW</b>		—	YOU'RE A HEARTACHE TO FOLLOW T.OVERSTREET (J.CYMBAL, A.ROBERTS, B.PETERS)	KEN FOWLER DEJA VU 111
97	96	92	21	BREAK AWAY G.DAVIES, L.SKALAR (G.NICHOLSON, W.HOLYFIELD)	◆ GAIL DAVIES RCA 14184
98	90	69	25	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM
99	97	89	9	AMERICAN WALTZ M.HAGGARD, B.MONTGOMERY (T.SEALS, J.GREENBAUM, E.SETSER)	MERLE HAGGARD EPIC 34-05734
100	89	60	19	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL/CURB 5517/CAPITOL

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	HURT	JUICE NEWTON	1
2	2	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	2
3	5	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	3
4	8	COME ON IN	THE OAK RIDGE BOYS	4
5	9	YOU CAN DREAM OF ME	STEVE WARINER	5
6	10	THE ONE I LOVED BACK THEN	GEORGE JONES	6
7	1	JUST IN CASE	THE FORESTER SISTERS	7
8	13	THINK ABOUT LOVE	DOLLY PARTON	8
9	12	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	9
10	14	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	10
11	20	I COULD GET USED TO YOU	EXILE	11
12	15	YOU ARE MY MUSIC	CHARLY MCCLAIN/WAYNE MASSEY	12
13	17	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	13
14	18	DOWN IN TENNESSEE	JOHN ANDERSON	14
15	27	PLEASE BE LOVE	MARK GRAY	15
16	23	OKLAHOMA BORDERLINE	VINCE GILL	16
17	28	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	17
18	29	PERFECT STRANGER	SOUTHERN PACIFIC	18
19	30	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	19
20	21	BOP	DAN SEALS	35
21	4	OLD SCHOOL	JOHN CONLEE	21
22	6	BURNED LIKE A ROCKET	BILLY JOE ROYAL	23
23	7	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	20
24	16	NEVER BE YOU	ROSANNE CASH	42
25	—	EVERYDAY	JAMES TAYLOR	26
26	19	MEMORIES TO BURN	GENE WATSON	40
27	—	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	27
28	—	100% CHANCE OF RAIN	GARY MORRIS	28
29	—	DREAMLAND EXPRESS	JOHN DENVER	22
30	—	SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	30

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	HURT	JUICE NEWTON	1
2	3	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	2
3	4	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	3
4	6	COME ON IN	THE OAK RIDGE BOYS	4
5	8	YOU CAN DREAM OF ME	STEVE WARINER	5
6	9	THE ONE I LOVED BACK THEN	GEORGE JONES	6
7	10	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	9
8	12	THINK ABOUT LOVE	DOLLY PARTON	8
9	15	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	10
10	14	I COULD GET USED TO YOU	EXILE	11
11	16	YOU ARE MY MUSIC	CHARLY MCCLAIN/WAYNE MASSEY	12
12	19	FAST LANES & COUNTRY ROADS	BARBARA MANDRELL	13
13	18	PLEASE BE LOVE	MARK GRAY	15
14	20	DOWN IN TENNESSEE	JOHN ANDERSON	14
15	21	OKLAHOMA BORDERLINE	VINCE GILL	16
16	1	JUST IN CASE	THE FORESTER SISTERS	7
17	7	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	20
18	22	YOU SHOULD HAVE BEEN GONE BY NOW	EDDY RAVEN	19
19	23	WHAT'S A MEMORY LIKE YOU	JOHN SCHNEIDER	17
20	17	PERFECT STRANGER	SOUTHERN PACIFIC	18
21	27	DREAMLAND EXPRESS	JOHN DENVER	22
22	29	DON'T UNDERESTIMATE MY LOVE FOR YOU	LEE GREENWOOD	24
23	5	OLD SCHOOL	JOHN CONLEE	21
24	13	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	25
25	11	BURNED LIKE A ROCKET	BILLY JOE ROYAL	23
26	30	YOUR MEMORY AIN'T WHAT IT USED TO BE	MICKEY GILLEY	27
27	28	EVERYDAY	JAMES TAYLOR	26
28	—	100% CHANCE OF RAIN	GARY MORRIS	28
29	—	IN OVER MY HEART	T.G. SHEPPARD	29
30	—	SOME GIRLS HAVE ALL THE LUCK	LOUISE MANDRELL	30

## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (17)	21
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (18)	19
RCA/Curb (1)	
EPIC	13
CAPITOL (5)	12
Capitol/Curb (3)	
MTM (3)	
Liberty (1)	
WARNER BROS.	11
COLUMBIA	10
POLYGRAM	3
Mercury (3)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
'STEEM	1
ARISTA	1
DEJA VU	1
LUV	1
NITE	1
TEXAS	1
URBAN SOUND	1

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## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
28 100% CHANCE OF RAIN	(Chappell Music/Chriswald, ASCAP/Hopi, ASCAP/MCA Music)	
37 1982	(Southern Grand Alliance, ASCAP/Grand Coalition, BMI)	
77 AIN'T NO TELLIN'	(Love 7, ASCAP/Campesino, ASCAP)	
99 AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	
41 ARLENE	(Fruit, BMI)	
75 BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP) CPP	
64 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
54 THE BALLAD OF THE BLUE CYCLONE	(Flagship, BMI)	
90 THE BEST THERE IS	(Bibo, ASCAP/Random Notes, ASCAP)	
100 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI) CPP	
35 BOP	(MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI)	
97 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
92 BREATHLESS IN THE NIGHT	(Bee N Flower, BMI/Variena, BMI)	
23 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP) CPP	
31 CAJUN MOON	(Hall-Clement, BMI/Ricky Skaggs, BMI/Weik Music, BMI)	
83 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI) CPP/ABP	
4 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
25 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
56 DON'T FALL IN LOVE WITH ME	(Algee, BMI) CPP	
24 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
14 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP) CPP/ABP	
22 DREAMLAND EXPRESS	(Pacific Island, BMI/Tree, BMI) CPP	
53 EASY TO PLEASE	(Cherry Mountain, ASCAP) CPP/CLM	
46 EVERY NIGHT	(Irving, BMI/Englewood, BMI)	
26 EVERYDAY	(Peer International, BMI) CPP	
13 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI) CPP	
55 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
48 GOODBYE MARIE	(Combine, BMI/Music City, ASCAP)	
76 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
72 HAVE MERCY	(Irving, BMI) CPP/ALM	
50 HEART DON'T FALL NOW	(Screen Gems-EMI, BMI/Ben Hall, ASCAP)	
51 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
1 HURT	(CBS, ASCAP) CPP/B-3	
11 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI) CPP	
44 I HAD A BEAUTIFUL TIME	(Inorbit, BMI)	
10 I LOVE YOU BY HEART	(Somebody's, SESAC)	
57 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
20 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
70 IF I DON'T LOVE YOU	(Southwest, BMI)	
81 IN LOVE WITH HER	(Adam Baker, BMI)	
29 IN OVER MY HEART	(Rick Hall, ASCAP)	
61 IT'S FOUR IN THE MORNING	(Tree, BMI)	
9 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
79 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)	
85 JUST A WOMAN	(Blackwood, BMI/Dancing Water, ASCAP)	
7 JUST IN CASE		
86 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
94 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI) CPP/CLM	
60 THE LONELINESS IN LUCY'S EYES	(Window, BMI/Captive, BMI)	
91 LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)	
67 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
2 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
40 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
68 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
66 MISSISSIPPI BREAK DOWN	(Little Amorb, BMI)	
47 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
42 NEVER BE YOU	(Gone Gator, ASCAP)	
43 NOTHING BUT YOUR LOVE MATTERS	(Larry Gatlin, BMI)	
39 NOW AND FOREVER (YOU & ME)	(Air Bear, BMI/Irving, BMI/Calyppo Toonz, BMI/California Phase, ASCAP)	
69 NOW I'VE GOT A HEART OF GOLD	(Tree, BMI)	
16 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/April, ASCAP)	
88 OLD BLUE YODELER	(Razzy Bailey, ASCAP)	
21 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
45 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
80 ONCE UPON A TIME	(Todman, BMI)	
6 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI) CPP	
58 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
18 PERFECT STRANGER		
15 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
78 PLEASE BYPASS THIS HEART	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider, BMI/Coconutley, ASCAP)	
59 SEXY YOUNG GIRL	(Songpainter, BMI/Cross Keys, ASCAP)	
33 SHE AND I	(ASCAP/Patchworks, ASCAP)	
52 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
49 SHOE STRING	(Old Friends, BMI/Mother Tongue, ASCAP)	
30 SOME GIRLS HAVE ALL THE LUCK	(Kirstner, ASCAP/April, ASCAP) CPP/ABP	
93 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI) CPP	
36 STILL HURTIN' ME	(Fairdust, BMI)	
38 SWEETER AND SWEETER	(Statler Brothers, BMI)	
3 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
8 THINK ABOUT LOVE	(Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP) CPP	
62 THOSE MEMORIES OF YOU	(Bill Monroe, BMI)	
65 TONIGHT WE RIDE	(Timberwolf, BMI/Kahala, BMI)	
98 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
82 TRY ME	(Billy Beau, ASCAP/Tapadero, BMI) CPP	
32 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchworks, ASCAP)	
71 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisongs, BMI) CPP	
84 WHAT WE GONNA DO	(Warner Bros., ASCAP/Refuge, ASCAP/Orcas, ASCAP/Warner-Elektra-Asylum, BMI/Watchpocket, BMI/Warner-Tamerlane, BMI)	
17 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
74 WHEN YOU WERE BLUE AND I WAS GREEN	(Blue Moon, ASCAP/Easy Listening, BMI)	
73 WHILE THE MOON'S IN TOWN		
63 WHY YOU BEEN GONE SO LONG	(Music City, ASCAP/Combine, BMI)	
(Acuff-Rose, BMI)		
95 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP) CPP	
12 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP) CPP	
87 YOU ARE THE ROCK (AND I'M THE ROLLING STONE)	(Jack & Gordon, ASCAP)	
5 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren Songs, BMI)	
89 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
19 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
27 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangola, BMI/Careers, BMI) CPP	
96 YOU'RE A HEARTACHE TO FOLLOW	(Long Johns II, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/MCA, ASCAP/Ben Peters, BMI)	
34 YOU'RE SOMETHING SPECIAL TO ME	(Jack & Bill, ASCAP/Cowdaddies, ASCAP/Reba McEntire, ASCAP)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## Opry Ratings Lead to Expanded TV Efforts

NASHVILLE In spite of its 60 years on the market, the Grand Ole Opry is showing some surprising signs of commercial vigor. Plans are being made, Opry officials confirm, for expanding the half-hour live Opry broadcast on the Nashville Network to an hour. And the two-hour 60th anniversary special that aired Jan. 14 on CBS is up for home video release.

The CBS show, produced by Bob Precht, earned a 32 share and a 20.9 rating to win the night for the Opry, triumphing over "Moonlighting" and "Remington Steele."

Similarly wholesome numbers were posted by "The Grand Ole Opry Live" show on TNN. The program debuted last April and became the network's highest-rated half-hour.

The Dec. 28 show, hosted by Roy Acuff, pulled a 3.4 rating; and the Jan. 11 segment, hosted by Little Jimmy Dickens, moved up to a 3.6.

Tom Griscom, senior vice president of broadcasting for Opryland USA, says that the Ford Motor Co. has committed to 52 weeks of advertising on "The Grand Ole Opry Live."

Other national sponsors of the

show include Holly Farms, Visa and Black & Decker. In its present length, the show has three minutes of commercial time for national sponsors and two for local.

Griscom confirms that he is now in discussion with a distributor to turn the Grand Ole Opry's 60th anniversary special into a home video offering.

"The traditional value of country music hasn't gone down as some might report," Griscom says, adding that last year the Grand Ole Opry had its largest attendance ever.

EDWARD MORRIS

## BUDDY KILLEN'S PROJECTS

(Continued from page 39)

slump in country sales has been substantial, but he says, "We went through a high that we'd never had before; but we didn't go as low as we'd been before."

The high was too high to sustain, he argues. "Nobody can create the kind of songs it takes to keep you up there. Everything is relative in the charts. You might have a No. 1 song [relative to the other songs], but not that great piece of material you want. If I had to analyze what happened to our industry for a while, it was that we started emulating what we had done before.

"We found a place where it was working, and we said, 'Don't change anything. It's too good the way it is. Let's hang onto these old artists who are selling now, because we don't want to take any chances.' Labels stopped trying to develop new acts. And writers wrote the kind of songs they had been writing."

He doesn't think the term "country" is hurting record sales, but Killen does suspect that some television shows are damaging the music's image. "Some shows lately have embarrassed me. I think we need to be more careful."

FOR WEEK ENDING FEBRUARY 8, 1986

# Billboard TOP COUNTRY ALBUMS

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	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.						
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	
1	3	3	12		HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II 1 week at No. One
2	2	2	21		EXILE EPIC FE40000	HANG ON TO YOUR HEART
3	4	4	17		LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
4	1	1	14		KENNY ROGERS ● RCA A.J.L. 7023 (8.98) (CD)	THE HEART OF THE MATTER
5	5	5	12		THE JUDDS RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	6	14		SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
7	7	9	17		SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
8	9	10	15		EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
9	10	12	19		DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
10	12	13	17		RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
11	13	14	12		RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
12	8	7	19		GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
13	14	11	17		WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
14	11	8	21		THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
15	15	17	11		JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
16	16	15	22		GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
17	17	20	39		RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
18	18	21	46		GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
19	20	22	37		W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
20	21	16	26		GARY MORRIS WARNER BROS 25279 (8.98)	ANYTHING GOES
21	19	18	51		ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
22	23	19	32		ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
23	22	23	38		THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
24	24	28	39		LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
25	25	25	11		MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
26	26	29	17		MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
27	30	32	10		JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
28	28	30	64		THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
29	32	26	29		NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
30	27	27	29		THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
31	31	24	23		MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
32	29	31	14		CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
33	34	36	18		BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
34	33	35	13		JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
35	47	53	7		THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
36	37	33	11		THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
37	35	37	95		ALABAMA ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
38	36	34	30		JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.						
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	42	47	8		STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
40	38	41	25		GENE WATSON EPIC FE-40076	MEMORIES TO BURN
41	41	43	204		ALABAMA ▲ <sup>3</sup> RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
42	40	40	4		VARIOUS ARTISTS WARNER BROS. 25325 (8.98)	DALLAS-THE MUSIC STORY
43	44	42	36		T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
44	45	45	15		JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
45	49	54	4		GLEN CAMPBELL ATLANTIC/AMERICA 90483/ATLANTIC (8.98)	IT'S JUST A MATTER OF TIME
46	48	48	9		LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA FC 40195	SMILE
47	52	58	43		THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
48	46	44	21		NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
49	50	51	151		ALABAMA ▲ <sup>2</sup> RCA AHL-1-4663 (8.98) (CD)	THE CLOSER YOU GET
50	39	39	8		ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
51	43	46	38		RESTLESS HEART RCA CPL-1-5369 (5.98)	RESTLESS HEART
52	51	38	37		HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
53	55	65	65		THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
54	54	63	4		TOM JONES MERCURY 826 140-1/POLYGRAM (8.98)	TENDER LOVING CARE
55	57	56	10		CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
56	59	68	30		JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
57	53	55	229		WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
58	NEW ►				JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
59	56	57	91		THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
60	58	59	3		PATSY CLINE MCA 12 (8.98)	GREATEST HITS
61	62	67	27		WAYLON JENNINGS RCA AHL-1-5428 (8.98)	TURN THE PAGE
62	RE-ENTRY				REBA MCENTIRE MCA 5585 (8.98)	HAVE I GOT A DEAL FOR YOU
63	65	—	2		THE KENDALLS MERCURY 826 307-1/POLYGRAM	THANK GOD FOR THE RADIO...AND ALL THE HITS
64	66	69	28		JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
65	RE-ENTRY				DOLLY PARTON RCA AHL-1-5414 (8.98)	REAL LOVE
66	67	50	43		CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
67	70	72	24		JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
68	69	71	67		GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
69	71	73	13		VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
70	60	61	3		DON WILLIAMS MCA 5671 (8.98)	GREATEST HITS VOL. IV
71	63	66	16		MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
72	64	64	55		LEE GREENWOOD ● MCA 1573 (8.98)	SOMEBODY'S GONNA LOVE YOU
73	61	62	4		THE JUDDS RCA/CURB MHL-1-8515/RCA (8.98)	THE JUDDS-WYNONNA & NAOMI
74	68	60	405		WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
75	72	70	203		WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND

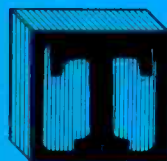
○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# TOY VIDEO

## The American International Toy Fair New York City February 10-19

A Billboard Focus

### TOY STORES CELEBRATE FIRST VIDEO CHRISTMAS



here are toy stores that have been carrying pre-recorded video since the day the market opened.

But most are just now testing the category's waters. Of the latter, a number have been carrying product since the summer/fall of 1985, but a majority are still new faces—adding small samplings of home video titles (primarily non-traditional children educational) in time for the Christmas rush.

"We've just about run out of some titles," says Roni Helford, manager of the Schaumburg, Ill. Beckley-Cardy's Educational Station. "We started carrying Western Publishing's Golden Storybook Videos and added Price, Stern, Sloan's 'We Sing Together' for Christmas (and sold it out). With nine out of 10 homes having VCRs, I think selling children's video in the toy store

is going to be a new profit center."

According to Helford, the ideal children's video for her business is not necessarily the typical Popeye, Mighty Mouse cartoons. "It's too competitive," she says. "People are used to going out to their regular video store and renting a couple of movies for the kids. We're more interested in the \$19.95 educational movies for kids. Golden Library is probably just as competitive, but it still is educational."

Beckley-Cardy's sells kid vid at a discount and at full list "depending on the market and time of year," and is one of the few retailers surveyed that actually invests in promotion and point-of-purchase merchandising.

As an out of store promotion, Helford sent out a press release on the "We Sing" video which generated some coverage in the local papers. But in-store, the company has devised a p.o.p. merchandiser she

believes has aided immeasurably to children's video sell-through.

Helford connected a VCR to a computer monitor and set up the two at the front of the store ("I like to keep an eye on my VCR"). The display ran a constant selection of tapes, which not only promoted the individual titles themselves, but let

#### Non-Traditional, Educational Titles Lead Last Year's Entry

Helford's customers know the store was in the video business. She expects to invest in additional promotions in the future, if she can get co-op support.

A Baltimore, Md. Circus World has been carrying children's programming for about two and a half months, moving about 15 to 17 pieces a month—so far. The store

carries a variety of titles and children's categories, including such cartoons as Popeye and Casper the Ghost.

Like the three-store Beckley-Cardy's, this Circus World keeps a video displayed in racks and showcases within the first 30 feet of the store. Advertising is limited to P.A. announcements ("Attention shoppers . . .") in the stores.

A spokesperson at the store, says children's home video was added because "so many people were coming in and asking for it. The category is pretty hot and since we are a toy store, it seemed like a good idea that would sell here very well."

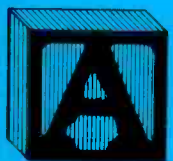
"Children's video sales went absolutely crazy during Christmas," says a spokesperson at one of the Cincinnati Toys R Us stores. "We've been carrying kid vid since this summer (about six months) and it is moving very well, to the

tune of at least 25 to 30 pieces a month."

Like many of the toy stores interviewed, this Toys R Us displays its children's video in the computer department, in the front of the store—the first aisle customers see as they walk in the door. Lines carried include the traditional children's educational titles, as well as selections from the Disney line. Everything is sold at full retail.

Doreen Ford, manager of the Montrose, Calif. Uncle Tom's Toys, says she, too, has been carrying the category for just a few months, but it has been selling "fairly well, so far. We've had the Golden Books and Captain Kangaroo. I can't say that the category is selling extremely fast, but if someone does come in and ask us about children's videos, they generally walk out with six to eight titles."

### KIDVID SUPPLIERS TARGET TOY STORES FOR SALES



According to John O'Donnell, president of Sony Video Software Co., toy stores are a perfect remedy to the traditional video store's rental fixation. The company, which has product selling in Toys R Us, J.C. Penney's toy section and Child World, to name a few, plans to greatly expand its presence in the toy market.

"We're seeing tremendous price erosion in children's video product," O'Donnell adds. "And as that occurs, these outlets (toy stores) are perfect for sales. As prices decrease, the parent begins to say, 'I've been renting this tape at least 20 times, and now it's suddenly available for \$20 and \$30 so why don't I just buy it?'"

"And when a company like Western Books sells two million copies

of a title, the success of that opens the door for others to compete in the market," O'Donnell says. "I know we will continue to address this market, and as the trend continues, I expect consumers will even be seeing more video on peg boards in grocery stores."

"We're addressing the video market in a number of ways," outlines Gary Bankston, vice president of Video Mass Merchandising Services (Vid Mass). "We are looking at the mass merchant, the discount department store, the regular department store, the supermarket and the toy store, and designing a service program to fit each outlet's needs in children's home video. Our programs include customized fixtures, with a reorder system set up on a bar code computer; Planograms for mass merchants available in four-foot increments that may be revised as often as every

45 to 60 days to integrate new releases and reorganize slower movers. We also offer a lucrative co-op plan and customized point-of-purchase materials."

According to Blankston, Vid Mass is "trying to maximize our retailer's returns on investment by working with them so that instead of carrying just one or two lines of

#### Video Rental Dealers, Look Out!

children's video, they can carry educational, cartoons, some how-to programming and children's musicals as well. Product price points are \$29.95 and under."

Most video suppliers have discovered pricing is a key ingredient in selling children's video successfully through toy stores. So, they

take pains to introduce product at prices they believe will be most attractive to the "impulse buyer."

"We have found the orientation of the traditional video store is unfortunately still rental," says a spokesperson for International Video Entertainment's Family Home Video line. "But the toy store focuses on sales. We have always believed home video is a sell-through product—at the right price. So we've broken all of the price barriers and promote children's video so it sells. Our stuff is as low as \$14.95 for our Transformers series and \$24.95 for G.I. Joe."

Kids Classics has also discovered the art of "affordable" price points and flexible p.o.p.

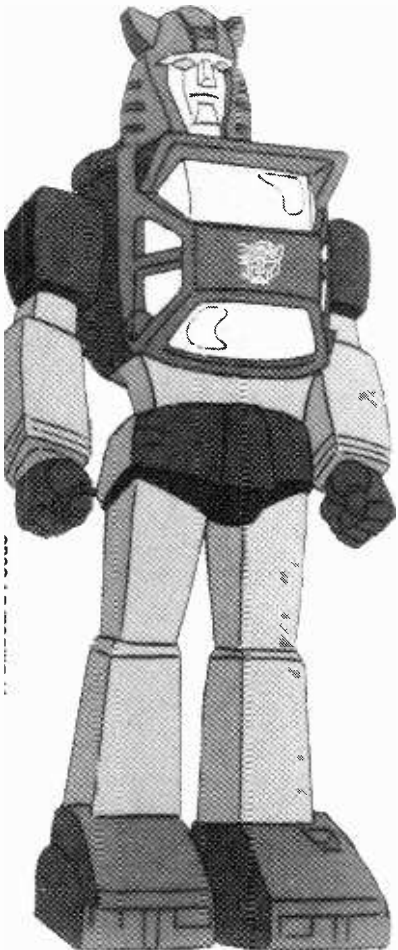
In the last year, the company has targeted the toy store market and tailored its packaging and promotion to attract that buyer. Dealers are offered a choice of shrink, shell

or blister card packaging, as well as a variety of pre-packs and p.o.p. materials.

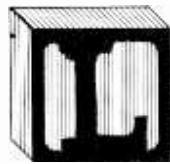
Initial programming was limited to animated cartoons. But now the company is expanding its line to include such 1950s programming as Flash Gordon and Betty Boop. All titles are priced to sell at under \$10.

"What I see," explains Robert Sigman, vice president of sales and marketing, "is growth in a category that the video stores have always been in. Growth in prerecorded video has also encouraged the involvement of non-traditional video outlets, like toy stores. At this point, however, there is still some confusion as to where and how to merchandise it. Does video belong in the toy department or the electronics department? I expect these questions will iron out, much like they did in children's audio."

# SELLING TOYS AND VIDEOS GIVES STORES LICENSE TO CROSS OVER WITH WIDE RANGE OF KID PRODUCT



"The Transformers"



licensing," says Jeff Goldman, sales manager for Kids Klassics, Inc., "is everything to us. From our American Wrestling Assn. videocassettes to children's classics, like Pinocchio, a highly recognizable licensed character or theme can help make a program even more marketable. Our new Ninja line of two animated and two standard features is based on the very popular Japanese character and toy line. We've minimized the violence and it's attractive to kids."

Adds a spokesperson for the International Video Entertainment Inc.'s (IVE) Family Home Entertainment brand: "Licensing is very important to both the manufacturer and the toy store retailers, because it opens up a whole network of related product that hopefully cross-feed one another. And if a character is getting tele-

vision exposure, so much the better. Most of our products, especially in animation, are tied to a licensed toy line. In fact, we believe so strongly in cross-fertilization, that we're showing our product at Toy Fair."

For the most part, other children's home video suppliers agree. But

## 1986 Kicks Off The Year That Home Video Hits Non-Traditional Outlets

some prefer to bet on freshly licensed hits to bring in the initial business, and then rely on perennial favorites (video titles "with legs") to generate repeat sales.

Says Gary Bankston, vice president of Video Mass Merchandising Services Inc. (Vid Mass). "Licensing of a popular toy product is just like introducing another new release."

"There's no question everyone benefits from a hot license," reports Saul Melnick, MGM/UA's vice president, marketing and sales. "But licensing is a crap shoot. Personally, I'd rather have a title like the 'Wizard Of Oz.' I like a title that has legs, a track record and a loyal following."

Richard Fried, Walt Disney Home Video's director of marketing, works for a company which probably enjoys the greatest return from both new licenses and its library of perennial favorites, thanks to easily recognized cartoon characters and feature movies. Yet, he believes, "While it helps to have other kinds of merchandise, such as plush (toys), records or books to help a video's sell through, quality programming is equally important. If it's not interesting and well made," he explains, "a license is not necessarily a guarantee of that program's sale."



Gumby and Pokey star in "Gumby For President" on Family Home.



Animated "Cinderella" from Prism's Children's Video Playground

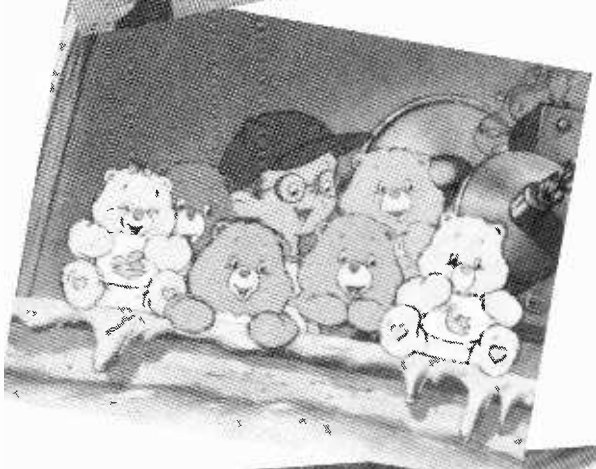
# TOY VIDEO

## Toy Video Tips for Dealers

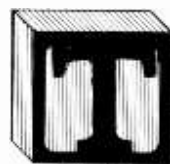
# PROMOTION, MERCHANDISING POWER SALES



G.I. Joe is a toy and video superstar.



Left: "Care Bears Battle The Freeze Machine" on Family Home. Below: "Challenge Of The Gobots" on Vestron.



tips for retailers from manufacturers:

Jeff Goldman, Sales Manager, Kids Klassics

"The first thing the toy stores have to do is recognize that children's video is here to stay, and that it could eventually become as much as 25% of the home video market.

"They have to make a commitment to the category—that's vital. At least a four-foot endcap display. Plus

## It's Not Enough Anymore To Just Carry Product . . .

they need to buy from suppliers who can help them merchandise and who know what they're doing. Too many buyers ask us, 'Why buy a 30 minute children's video, when I can buy a full length feature for the same price?' We don't think mothers will want their kids to sit in front of the television for one and a half hours. Plus most children have a very short

attention span."

Saul Melnick, Vice President, Marketing and Sales, MGM/UA

"The best tip I can give a toy store retailer is to make sure they get involved in home video. That, and to merchandise the product with some excitement. Most retailers just let it sit on a shelf. I'd suggest, instead, the dealer invest in monitors and show clips of the videos."

John O'Donnell, President, Sony Video Software Co.

"I'd say the toy market has probably got another six to nine months of testing the market and promotional ideas before it settles down.

"Right now, a lot of toy dealers keep their children's home video stock locked up behind glass in a showcase to prevent theft. That requires a customer to find a salesperson (which may not be easy) in order to get some assistance. Meanwhile, she's dragging a kid who suddenly sees something else he wants, and off she walks. The sale is lost.

"What they really need to consider is displaying product. It must be kept accessible—even if only mounted on pegboards in little blister

packs. Another idea is to have a monitor and VCR running trailers of the programs in stock."

Vincent Larinto, Vice President and General Manager, Playhouse Video

"Children's home video is like any other product. If your customers don't see it, you won't sell it. Use the point-of-purchase merchandisers provided by the manufacturer. Hanging a movie on a hook somewhere and leaving it there is not sufficient in itself. Just like any other product, if the consumer doesn't see it, children's home video won't sell."

Richard Fried, Director of Marketing, Walt Disney Home Video

"Properly priced merchandise is important, as is demonstrating the product. People need to see the videos, so a dealer should consider running a trailer on an in-store monitor."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Joyce Golden, audio/video editor/writer based in N.Y.; Design, Ginny Schafer.

Special Limited Time Offer!

# Now Your Customers Can Own 20 Big Hits From MCA For A Real Deal

Here's an opportunity for you to cash in on one of the hottest movie deals ever. One that will turn your customers into "Movie Moguls" overnight.

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## Fast Forward

BY FRANK LOVECE

A bi-weekly survey of technical developments in the hardware and software sides of the home video industry.

**C**REDIT VIDEO with one more contribution to the English language: "unified remote control." What the phrase describes can be "intelligent" or even multi-component—but ultimately, it is "unified."

Unified remote controls make up a new product category that has followed the arrival of one-brand audio/video systems like the prototypical RCA Dimensia. Unified remotes are separate-from-machine control devices that are capable of controlling more than a single piece of equipment—thereby unifying the functions of otherwise separate remote controls. They range from the simple TV/VCR "dual" unified remotes that control the functions of same-brand TVs and VCRs to such "intelligent" remotes as GE's Command Central, which can be programmed to work with a broad range of audio and video equipment.

Unified remotes are a by-product of infrared technology. Wireless remote controls—now packaged with virtually all mid- to high-end TVs and VCRs—work by sending infrared signals to sensors built onto the equipment they control. Infrared radiation is in the "light" range of the radiated-energy spectrum, adjacent to visible light. Infrared remotes supplanted the early ultrasonic type, which used sound waves.

Infrared signals are sent in short bursts, like Morse code. Generally,

each company's equipment has its own set of infrared codes. This means you can press the rewind button on your VCR remote without making your toilet flush and your TV set change channels.

Consumer electronics companies have offered own-brand TV/VCR unified remotes capable of handling multiple components. When RCA introduced its Dimensia audio/video component system, it brought to the consumer electronics industry a multi-component remote capable of handling eight pieces of equipment at once: TV, CD player, two video sources, AM/FM tuner, turntable, audiocassette deck and amplifier. Branded the "Intelligent Audio/Video" remote control, the 0.82-pound hand-held unit controls such basic functions as TV channel switching and VCR tape-transport (rewind, freeze-frame, etc.), and such complex tasks as CD and turntable indexing and audio/video dubbing.

RCA repackaged the Dimensia remote control as the "Digital Command Center," a virtually identical remote sold with RCA's \$349 model MSR140 AM/FM receiver. This unified remote takes the multi-component a step further—it can control any of 29 TV sets and 19 VCRs now in RCA's line (and, presumably, future models), plus a standard RCA receiver, turntable, CD player and audiocassette deck. The two RCA remotes are technologically interchangeable but are marketed differently.

Yet as sophisticated as they are, the RCA multi-component remotes only work with RCA components. (Continued on page 49)

## Study Projects a \$20 Billion 1995 Market Researchers Call Their Figures 'Quite Conservative'

BY TONY SEIDEMAN

**NEW YORK** Home video may be the nation's top entertainment medium in 1995, generating \$20 billion in retail and \$13 billion in wholesale revenue.

Such will be the case if current penetration and usage trends continue, according to the research firm of Wilkofsky Gruen Associates Inc. The Wilkofsky Gruen study is titled "Video 1995: Pre-recorded Programming, VCR Hardware And The Home Entertainment Revolution."

Among the study's major predictions:

- Consumer video software expenditures will rise sevenfold between now and 1995, with retail dollars going from \$2.7 billion to \$20 billion and wholesale gross rising to \$13 billion.

- For retailers, the average nightly rental price will be about \$1.50, while the price of sale product will come to \$20.

- The average consumer will rent product about 48 times a year, up from the mid-30s figure hit in 1985, and the 24 pieces a year of 1984.

- Fueling this boost will be VCR penetration into 85% of American households.

- Unit volume on prerecorded videocassettes will jump from 1985's 50 million pieces to 700 million in 1995.

- Wholesale and retail prices for product will drop significantly. Wilkofsky Gruen predicts the average wholesale price of a videocassette to slide from today's \$33 to \$15 in 1995.

- The sale-to-rental ratio will change dramatically, with sales taking a far larger share of the business than they do now. Company president Gruen sees a rise to 15% of total transactions from the present, 3%.

- Most of the growth in the sale end is going to be on the non-theatrical side. The Gruen study foresees made-for-product getting an increasing share of the business.

The "Video 1995" projections are, if anything, pessimistic, says Gruen. On his company's method for arriving at its figures, he says, "First we started on the hardware side, looking at how successful consumer products generally behaved." Color television was one of the units most thoroughly observed, he says, because "The VCR has generally paralleled the growth pattern of color TV in its early years. For the first 10 years of each of these media, we see an almost identical growth in TV households."

Company chairman David Wilkofsky says the projections "appear substantial—but in fact they are quite conservative."

Gruen notes that VCRs first hit the marketplace in 1975, making 1985 their decennial anniversary. To stretch VCR penetration numbers through 1985, "We looked at the second 10 years of color TV to see what penetration it achieved."

As for the increase in rentals per consumer, Gruen notes that studies on 1984 found a pace of "24 rentals per year per VCR household. In the past year or so the number has floated up into the mid-thirties."

Virtually all surveys done show that "Rental activity is on the upswing," says Gruen—the most obvious indicator being that software for 1985 "more than doubled while the VCR population has increased 70%." According to Gruen, "The new owners seem to be more prerecorded cassette, or rental oriented than (Continued on page 48)

## Agency Named to Handle Deals with Soviet Union

**NEW YORK** U.S. home video rights owners now have a solid path to get their product to the Soviet Union, with the International Film Exchange Ltd. named official U.S. representative for the USSR.

"We are now their official buyer of U.S. and, in fact, English-language product," says IFEX executive vice president Christopher Wood. IFEX had already developed a solid history of dealing with the Soviets, selling product to the USSR and many other Eastern Bloc nations for the last 20 years.

Feature films have been the main product moved, Wood says: "We handle 90% of the theatrical sales to the Soviet Union." Each year IFEX holds its own film market in London presenting the latest English-language material to the USSR and other Eastern Bloc nations. He predicts this year's market will be a good one, noting the return of Poland and Bulgaria after a two-year absence. "They should be buying quite well this year," he says.

Money sums for theatrical releases are not huge, Wood notes: "It varies from as low as \$25,000 to six figures." Home video revenues will be less.

The USSR's current VCR population is about 60,000 machines. Recently, the Soviet Union purchased rights from Panasonic to manufacture VHS machines, and while they're only putting out 10,000 units a year now, that number should go up to 60,000 by 1990. Players cost about \$1,600 each—with waiting lists extending up to as long as 10 years.

Machines can be purchased through special shops for about

half-price using western currency, however. Interest in home video has become strong enough for Gosinko, the agency which oversees home video in the USSR, to open two rental shops in Moscow. Rentals there cost 2.50 rubles a night (about \$4); purchases cost about \$93.

Regarding product the Soviets and the Eastern Bloc nations will be buying, Wood comments, "I don't know if they're ready for 'Rambo' yet." He sees films like "Revolution," "The Purple Rose of Cairo" and "Power" as being much more likely possibilities.

"They're very interested in subjects dealing with universal themes of human drama, adventure films, family oriented films—and they also like fantasies, science fiction and historical films," says Wood.

"We will probably start to get a feel for their video interests in March in London," Wood says. There are several levels of distribution in the USSR similar to the mass market and art house circuits in the U.S. Wood points to "Heavenly Bodies" as one title that has secured wide release in the Soviet Union. "It's hard to gauge their intention," he says.

IFEX's theatrical clients include nearly all the independents and Orion, Warner Bros., Embassy and some Universal product. "About the only ones who seem to sell direct are the ones under UIP: Paramount, MGM/UA, Universal and Disney," says Wood.

TONY SEIDEMAN

FOR WEEK ENDING FEBRUARY 8, 1986

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
2	2	11	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
3	4	3	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	CED Laser	29.98 34.98
4	3	7	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
5	10	3	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	CED Laser	29.95 34.95
6	NEW ▶		BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	Laser	34.98
7	5	5	LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	13	Laser	34.98
8	NEW ▶		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	Laser	34.98
9	6	5	AMADEUS ▲	Thorn/EMI/HBO Video RCA Video Disc 2997	Tom Hulce F. Murray Abraham	1984	PG	CED	29.95
10	9	3	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	Laser	34.98

▲ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.





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# ...newslines...

**SUPERSPECTACULAR** is the word that best describes wholesale VCR sales for December and for all of 1985. Total unit volume came to 1.94 million for the month, 11.85 million for the year. For the last week of 1985, VCR sales actually surpassed those of color TV sets for the first time, 175,672 to 166,936, according to the Electronic Industries Assn.'s Consumer Electronic Group. VCR sales for 1985 were up by 55.6% over those in '84, which totaled 7.62 million.

**"SWORD IN THE STONE"** is the latest classic due out from Walt Disney Home Video. Release of the 1963 full-length animated feature will be in March at a \$79.95 list price. Releases in Disney's "Classics" series to date have included "Dumbo," "Robin Hood" and "Pinocchio." At the same time, the company will be staging "Annette Month," releasing five titles starring former Mouseketeer Annette Funicello: "Lots Of Luck," a new made-for-video title, and "The Misadventures Of Merlin Jones," "The Monkey's Uncle," "Escapade In Florence" and "The Horsemasters."

**JIMMY STEWART WILL GET** his own month from MCA Home Video in March, with the company releasing five feature films starring the actor. Release date is March 13. Topping the list will be "The Glenn Miller Story"; other films in the package are "The Rare Breed," "Bend In The River," "Thunder Bay" and "Winchester '73." Also out from the company in March will be "Jimmy Buffett—Live By The Bay."

**FREE AEROBICS CLASSES** will be available to consumers who buy or rent "Freedanse with Marine Jahan" in a contest being held by the cassette's manufacturer, MTI Home Video. Several hundred aerobics centers in the U.S. and Canada use the Freedanse system. Consumers will either get a free pass to one of their local centers or an 800 number they can call to get information on upcoming centers. Supporting the campaign is a full line of p-o-p material as well as editorial and advertising copy in Mademoiselle, Shape, Harper's Bazaar, McCall's and local media co-ops.

**ACADEMY HOME ENTERTAINMENT** has secured Canadian distribution by linking with Monte Video Distributing, Ltd., of Saint-Laurent, Quebec. Academy has about 30 titles in release. Monte ships product all over Canada.

**CULTURED SHAKESPEARE** is due from Kultur Video. "The Tragedy of Othello," starring Ron Moody and Jenny Agutter, is going on sale for the high-toned price of \$99.95. The program is the fifth in a series of Shakespeare titles being shipped by the company. In release already are "The Tempest," "Antony & Cleopatra," "Macbeth" and "King Richard II."

**CARS HAVE GOTTEN** their own home video company, with Diamond P. Sports of Woodland Hills, Calif., forming a prerecorded video division. Diamond P. is one of the biggest players in the car-oriented video field and currently produces most of the sports programming that airs on The Nashville Network. The company has already released one title: "Decade Of Thrills—The Ultimate Drag Racing Experience." Its latest program is "Gathering Speed," a 110-minute history of drag racing. Heading the new division is Steve Adler. Address and phone for Diamond P. are 21130 Costanzo St., Woodland Hills, Calif. 91364, (818) 702-9723.

**PRESSMAN TOY CORP.** has created the "VCR Gallery Of Games," with two titles launching the line: "Doorways To Adventure" and "Doorways To Horror." The games will use clips from older feature films and video graphics to combine VCR technology with traditional board games. Premiere of the titles will be at the Feb. 9-19 Annual American International Toy Fair in New York City.

**FILMIC COWBOY HISTORY** is the topic of Karl/Lorimar Home Video's "Cowboys Of The Saturday Matinee," which runs for 75 minutes, lists for \$39.95, and has a street date of Feb. 21. James Coburn narrates the show, which features Roy Rogers, Tex Ritter, Jimmy Wakely, John Wayne, Jack Randall and Buck Jones, among others.

**SKIING IS ALSO** getting a look-see by Karl/Lorimar in "Ski Country," a feature film written, directed and produced by Warren Miller. Footage from 25 locations is featured, among them New Zealand's Southern Alps and Oregon's Mt. Hood. U.S. Olympic stars Bill Johnson and Phil and Steve Mahre are among the ski stars featured. Running time for the program is 93 minutes; list price is \$59.95.

**"SWIMMING FOR FITNESS"** is the title of Deja View Productions' latest video release, which has Olympic swimming gold medalist and ABC sportscaster Donna de Varona demonstrating and talking about how viewers can achieve better health through aquatic activities. There will be three sections in the tapes, each with a different color bar appearing when the VCR is in its search mode. Underwater cameras and digital video effects are heavily used. List price for the program is \$49.95; running time is 53 minutes.

TONY SEIDEMAN

# TOP VIDEOCASSETTES SALES

				Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	13	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	2	14	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
3	3	10	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
4	5	14	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
5	4	27	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95	
6	6	195	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
7	9	4	MIAMI VICE	Universal City Studios MCA Dist. Corp. 80133	Don Johnson Philip Michael Thomas	1984	NR	29.95	
8	7	47	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
9	8	14	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
10	19	2	PRIZZI'S HONOR	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R	79.95	
11	12	84	DUMBO ▲◆	Walt Disney Home Video 24	Animated	1941	G	29.95	
12	10	9	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
13	14	62	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
14	11	11	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
15	13	13	MOTOWN 25: YESTERDAY, TODAY, FOREVER ●	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
16	15	10	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
17	24	2	MASK	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13	79.95	
18	17	5	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95	
19	20	7	PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95	
20	16	12	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
21	18	19	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
22	NEW ▶		RAMBO: FIRST BLOOD PART II	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95	
23	22	97	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
24	23	10	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
25	21	10	ROBIN HOOD ◆	Walt Disney Home Video 228	Animated	1973	G	29.95	
26	26	5	THE WALT DISNEY COMEDY AND MAGIC REVUE	Walt Disney Home Video 318	Animated	1985	NR	9.95	
27	31	33	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
28	32	49	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
29	36	10	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95	
30	27	15	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
31	34	65	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95	
32	40	3	U2-THE UNFORGETTABLE FIRE COLLECTION	Island Records Inc. MusicVision 6-20536	U2	1985	NR	29.95	
33	25	8	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98	
34	30	35	SINGIN' IN THE RAIN ●	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
35	NEW ▶		BERRY GORDY'S THE LAST DRAGON	CBS-Fox Video 6294	Taimak Vanity	1985	PG-13	79.98	
36	37	3	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	CBS-Fox Video 7092	Elvis Costello And The Attractions	1985	NR	24.98	
37	33	2	THE HEAVENLY KID	Orion Pictures Thorn/EMI/HBO Video TVA3261	Richard Mulligan Jason Gedrick	1985	PG-13	79.95	
38	28	14	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
39	NEW ▶		THE SUPER BOWL SHUFFLE	Red Label/Third World/Centel MPI Home Video MP1302	Chicago Bears Shufflin Crew	1985	NR	19.95	
40	29	4	LIFEFORCE	Cannon Films Inc. Vestron 5097	Steve Railsback Peter Firth	1985	R	79.95	

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## Pete Rose Stars In Embassy's Baseball How-to

LAS VEGAS Embassy Home Entertainment plans to offer a self-financed alternative video called "Baseball: The Pete Rose Way."

Veteran producer Norman Baer, whose credits include the CBS "Baseball Game Of The Week," will be at the helm for the program.

Production on the 60-minute show is planned to start shortly in Fla., with an April release date at a list price of \$19.95.

The script calls for Rose to give instruction and demonstration for young players as well as adults. At the same time, he'll be offering techniques and strategies for both offensive and defensive play. Areas covered are the art of batting and base running, defensive play such as covering the bases and the outfield, and the importance of mental attitude.

Rose, the player-manager of the Cincinnati Reds, is one of baseball's all-time greats. Last September he topped Ty Cobb's career record of 4,191 hits. He has been an All Star 16 times in five positions; a National League Rookie of the Year; Most Valuable Player; Player of the Decade; and World Series MVP.

### 1995 MARKET

(Continued from page 44)

buyers of a few years ago."

Wilkofsky, co-author of the study, believes this even more strongly. "The belief that this tends to plateau is something we challenge. Newer VCR owners tend to be more intense users of software than predecessor owners."

For one reason, says Gruen, "It's a lot cheaper to rent now than it was three or four years ago." This, along with the increasing population of video specialty stores, virtually insures that "New owners will start out at a much higher level than they did two or three years ago." He also says, "Long-time owners today tend to rent more than long-time owners of two or three years ago."

In fact, Gruen claims, reaching the 48 per consumer per year rental figure is virtually inevitable. He feels the study figure may be low, since it will need a growth rate of only a few percent each year to reach it. "The rate of increase is going to slow very quickly—but even if it does right now—we'll still get up 48 by 1995," Gruen says, "Looking at the previous growth paths and what we've been able to discern from activity, especially among new owners, it doesn't seem exceptional."

He projects the number of videocassettes that will be sold from the activity generated by rental cassettes, commenting that "for each rental tape shipped there seems to be a turnover of 25 times a year."

Both Wilkofsky and Gruen have extensive backgrounds in economics and surveys.

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## FAST FORWARD

(Continued from page 44)

only work with RCA components. GE last September started marketing the first "intelligent" remote control, the \$150 Control Central (model PRC600). The product arose following the proliferation of wireless remote controls now packaged with much audio/video gear and the resultant coffee-table clutter.

The hand-held Control Central, which looks like a large calculator, contains an 8K RAM chip—that is, a Random-Access Memory computer microchip with room for a relatively modest approximately 8,000 bits of information. This 8K RAM chip can memorize the infrared codes of up to four wireless remote controls, no matter what brand. The process simply involves taking a wireless remote, placing it head to head against the GE unit, and turning on the GE unit's "learn" mode. The process, though not the chip, is patented, according to GE; the company says it has turned down all domestic licensing requests so far.

Control Central has been followed by at least two other cross-brand remote controls, both more complicated. Each requires consumers to plug their equipment into a signal-routing decoder box called a "transceiver" (transmitter/receiver). The transceiver receives signals from an accompanying wireless remote control and transmits the commands to the various pieces of equipment plugged into it.

Nikko Audio and Revox have both introduced such units. The Nikko system consists of the model NPS-1R Remote Control Access Module transceiver and the IRE-43 Infrared Extender trio of components—a wireless remote control, a source switcher and another transceiver. The marketing hook is that the Nikko system is designed to work with infrared signals passing through household TV-antenna wiring to let users control a/v gear in as many as three rooms.

Revox's model B206 Infrared Transceiver (\$95) takes a different approach to the same end. The paperback-size transceiver is wired to a tiny "repeater" aimed at various pieces of a/v equipment. When signalled by Revox's model B205 wireless unified remote, the transceiver in turn signals the repeater, which then signals the proper piece of equipment. The transceiver can be adapted to various other applications, including multi-room signaling, all of which can get very complicated.

In fact, multi-room devices for routing TV/cable/video signals from one TV or VCR to another have been around for years in the form of equipment by Video Link, Rabbit Systems, Mediacom and others. Unified remote controls, new as they are, are already starting to cross into that product category.

As home media centers continue to emerge and increasingly sophisticated consumers learn to mix and match equipment of different brands, the market for hand-held unified remote controls could grow significantly—especially if priced so that consumers can justify replacing the convenience of wireless remotes with the minor luxury of unified wireless remotes.

Movie	CUMULATIVE BOX-OFFICE GROSS	THEATRICAL PLAY PERIOD
EUROPEAN VACATION	\$50 million	10 wks.
FLETCH	\$46 million	10 wks.
PEE-WEE'S BIG ADVENTURE	\$41 million	17 wks.
BREWSTER'S MILLIONS	\$37 million	9 wks.
TEEN WOLF	\$32 million	10 wks.
PRIZZI'S HONOR	\$27 million	15 wks.
SUMMER RENTAL	\$24 million	8 wks.
VOLUNTEERS	\$20 million	10 wks.
WEIRD SCIENCE	\$16 million	4 wks.
REAL GENIUS	\$13 million	7 wks.
COMPROMISING POSITIONS	\$12 million	4 wks.
THE MAN WITH ONE RED SHOE	\$8.5 million	4 wks.
SECRET ADMIRER	\$8 million	4 wks.
MY SCIENCE PROJECT	\$4 million	4 wks.
THE HEAVENLY KID	\$4 million	3 wks.

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# Director Turns De-Generation into 'Effective' Advantage

BY FRANK LOVECE

NEW YORK Most video makers try to avoid the detrimental effects of generation loss in the post-production process. Director Daniel Kleinman, however, turned image degradation into a good thing in creating Pat Benatar's high-tech "Sex As A Weapon," clip—the video which last week earned Benatar an American Music Award for favorite pop/rock female video.

"We used an ADO, which is only two channel," says Kleinman. "If you want to create more than one layer of video images, you have to do multiple passes and keep dubbing back and forth—losing a generation each time." In this case, however, Kleinman continues, that was just what he was after.

"We purposefully degraded the video quality to get a sort of over-saturated, media-overkill look," he says. "In fact, I actually refilmed a lot of things from television screens to get a degraded 'TV screen' quality in the images."

Keeping with the song's lyrics, the "video-ized" clip comments on the use of sexual images to sell products ranging from dish soap to rock music itself. Kleinman, who's created similarly synthesized videos for Lindsey Buckingham and Thomas Dolby, used the ADO at Burbank, Calif.'s Premore post-production facility, and the Quantel Paint-

box at Hollywood's Action Video to achieve the multiple video layers.

In one typical shot, a scantily clad model prances out holding a cereal box labeled "music videos." She proceeds—against a background of video screens and a bodybuilder flexing his muscles in front of a TV set—to pour from it a television screen showing the singing Benatar.

Kleinman shot Benatar and the models in one day at Hollywood's SIR Studio. He estimates video editing time at about 100 hours.

The singer's face fills up as many as 16 background screens, while cartoonish, sexy women parade in the foreground. For this effect, Kleinman says, "We actually shot a bank of 16 TV screens, each hooked up to a 3/4-inch VCR. We'd previously taken a shot of Pat singing and used the ADO to break it up into 16 parts, each on a different 3/4-inch tape. Then, we played the parts back in sync. But actually, part of the effect is that some of the screens are slightly out of sync and some of the color-correction is slightly off to give it that 'media-overload' type of look."

For that impression, Kleinman decided to also retain the tv screen "scan lines." "I considered whether I should use that effect," he says. "The scan lines are actually easily eliminated with a lens attachment that syncs the camera shutter with



Director Daniel Kleinman (far right) instructs Pat Benatar in the fine arts of self-defense during the shoot for "Sex As A Weapon," the video of her single from the Chrysalis album "Seven The Hard Way."

the tv picture scanning. But that would have just confused what was already a pretty confusing production."

The relative simplicity of ADO operation helped to ease some of that confusion, Kleinman says. The more sophisticated Quantel Mirage "can do more things than the ADO,

but it's much more time consuming, and therefore more expensive. Plus, a lot of the Mirage effects have been overused," he says.

One of Kleinman's equally inventive clips, he says, is one he doesn't normally get credit for: Thomas Dolby's "Hyperactive." Though Dolby is generally credited with the

clip, "he didn't actually direct it," Kleinman states. "I did. That was a very sore point for me at the time. I'm the sort of person who likes to keep a fairly low profile, but that irritated me."

He directed the Benatar clip for Limelight Productions, with Simon Fields producing.

## IRS Act's Tour Will Feature 'Video Nights' Club Promotions to Help Runaway Youths

CHICAGO IRS Records and Chicago-based music video distributor Video Pool are promoting the first U.S. tour by Fine Young Cannibals with "Video Nights" events that will benefit runaway-youth organizations.

The special shows will tie in with "Johnny Come Home," the act's single about a runaway child.

The promotion is set to run Jan. 31 to March 2 and will involve clubs in the 14 cities where Fine Young Cannibals' airplay and sales are strongest. The tour itself is slated to run Feb. 19 to March 8.

Clubs participating in the Fine Young Cannibals Video Night will receive a 20-song IRS video compilation that includes "Johnny Come

Home," giveaway posters, EPs, buttons, stickers and T-shirts.

Concert tickets will be given away in cities where the Video Night precedes the group's performance.

Karen Kelly, IRS West Coast video promotions director and Loren Gerson, her East Coast counterpart, coordinated the promotion with Suzanne Shelton-Foley, Video Pool vice president, nightclub division.

Clubs participating in the promotion are expected to donate a minimum of \$100 each to a runaway service organization in their city.

IRS staffers have been planning the promotion since last year, according to Kelly. "We knew the song was about runaways, and we realized the band has a large teen following," she says. "As it happened, the promotion came together at the same time as their tour so we'll be handling retail, radio and press tie-ins in each market."

Video clubs participating in the video night events are: Man Ray, Cambridge, Mass.; The Metro, Chicago, Ill.; Kurts, Philadelphia, Penn.; Nectarine Ballroom, Ann Arbor, Mich.; Fizz, Houston, Texas; Mistral, Dallas, Texas; Angles, Austin, Texas; Spellbound, Decatur, Georgia; Fire & Ice, Miami, Fla.; The Palladium, San Francisco, Calif.; The Vogue, Seattle, Wash.; Marilyn's, Pasadena, Calif.; and Stargaze, Fremont, Calif. No firm commitment has been received from a New York City club at press time.

MOIRA McCORMICK

## Clip Director's Movie Dream Becomes 'Absolute' Reality

BY ETHLIE ANN VARE

LOS ANGELES The move from rock videos to feature films is a difficult but eagerly sought-after one for many clip-makers. For British director Julien Temple, a four-year wait is finally culminating in a feature project which, unlike most music longforms, is not a clip compilation, documentary or concert work.

After acquiring the rights to Colin MacInnes' novel "Absolute Beginners" in 1982, Temple will finally see his rock musical about London teenagers circa 1958 reach the screen this April. A soundtrack on EMI America is expected in March and an advance promotional video by co-star David Bowie is already screening as a short subject in U.K. theaters; it becomes available to American TV this month.

Temple first gained recognition with the feature-length "Great Rock'n'Roll Swindle" and went on to clips like the Rolling Stones' "Undercover" and the Grammy-winning "Jazzin' For Blue Jean" by David Bowie.

"We were set to go on this in 1984," says Temple, "and at the last minute the backers decided we needed an American guarantee. Hollywood traditionally doesn't go for movies about London."

"The difference between making movies and making videos," says Temple, "is the difference between believing passionately in what

you're saying and being paid by a record company to flatter a pop star."

Temple's task was to show that the pre-Beatles teen scene could be rendered accessible to moviegoers worldwide: The casting of the Kinks' Ray Davies, Bowie and then-unknown Sade should help the film reach its audience. But, says Temple, "Absolute Beginners" is not a collection of videoclips strung together to fill two hours. It is more akin to the MGM musicals of the '40s and '50s than to MTV.

"A lot of movies lately just plaster on a hit single from a known band because it's good for business," says Temple. "We've gone back to the old style, where the songs are an integral part of the story. They forward the action, they forward the characterization."

Video directors, most of whom admit to a longing for feature-length work, have been notably unsuccessful to date in making that transition. Temple—who was trained as a filmmaker and went into videos to support his movie habit—feels he can escape the "feature curse."

"In the end it comes down to stamina," he says. "With a video, you go for three days, working all night and all day, and then everyone collapses. On a movie you do the same thing—only for three months."

"Absolute Beginners," a Virgin/ (Continued on page 52)



Ain't He Simply Divine? Fans of "Pink Flamingos," "Female Trouble" and "Polyester" will go berserk when "Night Flight" presents a video profile of that big screen heart throb, Divine, next Saturday (15) at 1:30 a.m., EST. The profile will include music videos and scenes from his films, including a sneak preview of the upcoming "Trouble In Mind." (Photo: Daniel Root)



**Shoot Me Right.** "White Nights" film director Taylor Hackford (far left) runs through some conceptual details during the lensing of the clip for Warner artist David Pack's "Prove Me Wrong," the latest single from the film's soundtrack album. The video was directed by Hackford's associate, Steven Giljenhaal. Pack is pictured with guitar, far right.

## Sports Clip Spots Converse

### Low-key 'Ad' May Meet Resistance

**NEW YORK** The newest entry in the trend of the moment—sports superstar video clips—features NBA rivals Larry Bird and Magic Johnson battling one-on-one to the strains of Loverboy's "Working For The Weekend."

Directed by Jeff Janer for Larry

Miller productions, the video will have its first showing at the NBA All-Star game dinner in Dallas, Texas, on Saturday (8) and will then be screened at a Willie Nelson concert that same evening.

According to a spokesman for Converse, the Wilmington, Mass.-based athletic products firm that is underwriting the project, the only firm commitment so far to air the video has come from Boston's V-66 music channel. "We'll be showing the clip to MTV, Friday Night Videos, and all the major outlets, though," the spokesman says, "and we expect a good response to it."

The spokesman adds that Converse is "very aware" of the potential hazards of attempting to market a corporate-sponsored clip that features product endorsement, however low-key. Some video outlets refuse to air such clips, while others review them on a case-by-case basis.

"We're very conscious of the endorsement issue," the Converse representative says. "However, we feel it's been handled in an extremely subtle manner in this video. In fact, if you weren't aware that the project was underwritten by Converse, you would be hard pressed to realize that from viewing the clip."

STEVEN DUPLER

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- Clannad & Bono "In A Lifetime"
- Pat Benatar "Sex As A Weapon"
- King "Torture"
- Sade "Is It A Crime"
- A-Ha "The Sun Always Shines On TV"
- Inxs "What You Need"
- Level 42 "Leaving Me Now"
- Wire Train "Last Perfect Thing"
- ABC "Ocean Blue"
- Fine Young Cannibals "Suspicious Minds"
- Sandra "In The Heat Of The Night"
- Diana Ross "Chain Reaction"
- Talking Heads "And She Was"
- Eurythmics "It's Alright (Baby's Coming Back)"
- Blue Murder "Talk Talk Talk"
- Jane Brown "Living In America"

#### The one to watch . . .

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"Shouldn't Have To Be Like That"

## New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to *Billboard*, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

#### THE ALARM

##### Spirit Of '76

Strength/I.R.S.  
Fiona O'Mahoney/MGMM  
Nick Morris

#### STEWART BRODIAN

##### Why Wait For Xmas?

Why Wait For Xmas?/Mountain Records  
Frederick P. Ost/Western Video Productions  
Frederick P. Ost

#### FINE YOUNG CANNIBALS

##### Johnny Come Home

Fine Young Cannibals/I.R.S.  
The Tube  
The Tube

#### FINE YOUNG CANNIBALS

##### Suspicious Minds

Fine Young Cannibals/London  
N. Lee Lacy/Associates  
Gerard de Thane

#### THE JUDDS

##### Grandpa

Rockin' With The Rhythm/RCA/Curb  
Joni Sighvatsson/N. Lee Lacy/Associates  
David Hogan

#### KLYMAXX

##### I Miss You

Meeting In The Ladies Room/Constellation/MCA  
Joni Sighvatsson/Beth Broday/N. Lee Lacy/Associates  
Dominic Sena

#### LOVERBOY

##### This Could Be The Night

Lovin' Every Minute Of It/Columbia  
David Warfield/Beth Broday/N. Lee Lacy/Associates  
Dominic Sena

## CLIP DIRECTOR

(Continued from page 51)

Goldcrest project, is relying on a soundtrack that takes the cool jazz admired by '50s London youth and gives it a modern twist. Gil Evans arranged the score; soundtrack material includes songs by Nick Lowe, Paul Weller, Tenpole Tudor and Jerry Dammers.

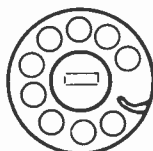
"People seem to think that things all started with the Beatles and the Stones," says Temple. "In fact, the late '50s was a very colorful time."

"We hope this will be a mass-appeal movie," says co-producer Stephen Woolley. "You can't make a film with Sade and David Bowie and expect it to be an art-house film. It may be about teenagers in London in 1958, but I think teenagers in America in 1986 will be able to relate to it."

Rated PG-13 because of its street-fighting scenes, "Absolute Beginners" will be distributed in the U.S. by Orion, with Thorn-EMI/HBO Video licensing home rights for a cassette release three to six months after theatrical distribution.

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# MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

VIDEOS ADDED THIS WEEK	ARTIST	ALBUM	LABEL	ROTATION
	PAT BENATAR	LE BEL AGE	Chrysalis	POWER
	ELD	CALLING AMERICA	CBS Associated	POWER
	MIAMI SOUND MACHINE	CONGA	Epic	MEDIUM
	MDTELS	ICY RED	Capitol	BREAKOUT
	OMD	IF YOU LEAVE	A&M	BREAKOUT
	RAY PARKER JR. & HELEN TERRY	ONE SUNNY DAY/DUELING BICYCLES	Columbia	BREAKOUT
	PHANTOM, ROCKER & SLICK	MY MISTAKE	EMI America	LIGHT
	POINTER SISTERS	TWIST MY ARM	RCA	POWER
	ZZ TDP	STAGES	Warner Bros.	POWER
POWER ROTATION	ROGER DALTRY	QUICKSILVER LIGHTNING	Atlantic	2
	DIRE STRAITS	BROTHERS IN ARMS	Warner Bros.	3
	THE FIRM	ALL THE KING'S HORSES	Atlantic	2
	LOVERBOY	THIS COULD BE THE NIGHT	Columbia	2
	MR. MISTER	KYRIE	RCA	4
	ROBERT PALMER	ADDICTED TO LOVE	Island	3
	RUSH	MYSTIC RHYTHMS	Mercury	2
	SIMPLE MINDS	SANCTIFY YOURSELF	A&M	3
	STARSHIP	SARA	RCA	3
	THOMPSON TWINS	KING FOR A DAY	Arista	2
HEAVY ROTATION	*ASIA	GO	Geffen	7
	JAMES BROWN	LIVING IN AMERICA	Scotti Brothers/CBS	5
	PHIL COLLINS	TAKE ME HOME	Atlantic	8
	*ROGER DALTRY	LET ME DOWN EASY	Atlantic	6
	DREAM ACADEMY	LIFE IN A NORTHERN TOWN	Warner Bros.	13
	CDREY HART	EVERYTHING IN MY HEART	EMI America	8
	*HOOTERS	DAY BY DAY	Columbia	7
	WHITNEY HOUSTON	HOW WILL I KNOW	Arista	4
	PAUL McCARTNEY	SPIES LIKE US	Capitol	10
	MIKE & THE MECHANICS	SILENT RUNNING	Atlantic	10
	*NIGHT RANGER	GOODBYE	Camel/MCA	6
	BILLY OCEAN	WHEN THE GOING GETS TOUGH	Jive/Arista	8
	*SURVIVDR	BURNING HEART	Epic	11
	*WHAM!	I'M YOUR MAN	Columbia	5
	STEVIE WONDER	GO HOME	Motown	3
ACTIVE ROTATION	A-HA	THE SUN ALWAYS SHINES ON TV	Warner Bros.	9
	DIVINYLS	PLEASURE AND PAIN	Chrysalis	11
	*EURYTHMICS	IT'S ALRIGHT	RCA	4
	INXS	WHAT YOU NEED	Atlantic	5
	ELTON JOHN	NIKITA	Geffen	3
	QUEEN	ONE VISION	Capitol	7
	SADE	THE SWEETEST TABOO	Portrait	6
	CHARLIE SEXTON	BEAT'S SO LONELY	MCA	15
	*STING	RUSSIANS	A&M	6
MEDIUM ROTATION	ABC	HOW TO BE A MILLIONAIRE	Mercury	6
	THE ALARM	SPIRIT OF '76	IRS	2
	BANGLES	MANIC MONDAY	Columbia	2
	BON JOVI	SILENT NIGHT	Mercury	10
	DOKKEN	THE HUNTER	Elektra	6
	PETER FRAMPTON	LYING	Atlantic	2
	MARILYN MARTIN	NIGHT MOVES	Atlantic	3
	MOTLEY CRUE	HOME SWEET HOME	Elektra	11
	MICKEY THOMAS	STAND IN FIRE	RCA	3
	W.A.S.P.	WILD CHILD	Capitol	2
BREAKOUT ROTATION	CRUZADOS	HANGING OUT IN CALIFORNIA	Arista	5
	THE CURE	IN BETWEEN DAYS	Elektra	20
	LLOYD COLE & THE COMMOTIONS	LOST WEEKEND	Geffen	3
	ALDO NOVA	RUMOURS OF YOU	Epic	4
	OINGO BOINGO	JUST ANOTHER DAY	MCA	8
	QUARTERFLASH	WALKING ON ICE	Geffen	3
	ROBERT TEPPER	NO EASY WAY OUT	Scotti Bros./CBS	2
LIGHT ROTATION	AUTOGRAPH	THAT'S THE STUFF	RCA	2
	BLANCMANGE	LOSE YOUR LOVE	Warner Bros.	2
	COCK RDBIN	PROMISE YOU MADE	Columbia	3
	THE CULT	RAIN	Warner Bros.	3
	DEPECHE MODE	SHAKE THE DISEASE	Warner Bros.	2
	EUROGLIDERS	CAN'T WAIT TO SEE YOU	Columbia	3
	FALCO	ROCK ME AMADEUS	A&M	3
	HEADPINS	STAYIN' ALL NIGHT	MCA	2
	NONA HENDRYX	I NEED LOVE	RCA	2
	HOODOO GURUS	LIKE WOW-WIPEOUT	Big Time	2
	IAM SIAM	SHE WENT POP	Columbia	2
	GRACE JONES	SLAVE TO THE RHYTHM	Island	2
	MARILLION	LAVENDER	Capitol	12
	OPUS	LIVE IS LIFE	Mercury	2
	DAVID PACK	PROVE ME WRONG	Warner Bros.	2
	PREFAB SPROUT	APPETITE	Epic	3
	R.O.A.R.	WE GOTTA DO IT	Epic	4
	FEARGAL SHARKEY	A GOOD HEART	A&M	3
	TALK TALK	LIFE'S WHAT YOU MAKE IT	EMI America	2
	MIDGE URE	IF I WAS	Chrysalis	2
NEW	JON ANDERSON	EASIER SAID THAN DONE	Elektra	8
	ART OF NOISE	LEGS	Chrysalis	3
	BLACKWELL PROJECT	EXPLICIT LYRICS	Emergency	3
	CUCUMBERS	MY BOYFRIEND	Fake Doom	3
	THE FALL	CRUISERS CREEK	PVC/Jem	2
	SAM HARRIS	I'D DO IT ALL AGAIN	Motown	2
	KANE GANG	RESPECT YOURSELF	Mercury	2
	JOHN MILES BAND	BLINDED	Atlantic	2
	MOEV	TOOK OUT THE LACE	Profile	2
	77'S	MERCY MERCY	A&M	2
	BUNNY WAILER	JUMP JUMP	Shanachie	2
	WALL OF VOODOO	FAR SIDE OF CRAZY	IRS	4

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



# Winter NAMM '86: 'MIDI Thruway' Runs Through Anaheim

BY BOBBY NATHAN

ANAHEIM, Calif. The National Assn. of Music Merchants' (NAMM) 1986 Winter Expo, held here Jan. 17-19, once again had MIDI written all over it, with many leading manufacturers displaying components that could either be sold as independent units or as complete MIDI systems, comprising drum machine, sequencer and synthesizer.

Much of the MIDI equipment on hand this year is also getting progressively less expensive; that is, manufacturers are increasingly cognizant of, and responsive to, the large youth market in demand of digitally interfaceable gear, minus the usually steep pro prices.

To meet this demand, Buena Park, Calif.-based Yamaha International Corp. introduced the low-priced DX-100 synth—modeled after its big brother, the DX-7—as well as the RX21L drum machine (a Latin version of the RX-21) and the QX-21 MIDI sequencer (an updated version of the QX-7). Roland Corp. U.S. of Los Angeles also showed product aimed at the younger musician, with its Alpha Juno 1 and 2 synthesizers and the inexpensive TR-505 rhythm unit.

New sampling synthesizers, which actually are digital recorders with transposing features, were shown by all major manufacturers. Westbury, N.Y.-based Korg's DSS-1 12-bit sampler allows 16 sample splits, and features a velocity/pressure sensitive keyboard and built-in 3.5-inch disk drive, as well as twin DDLs for its stereo outputs. Roland was on hand with its S-10 and S-50 sam-

plers. The former model incorporates a 49-note velocity keyboard, four sampled splits and a built-in "quick disk" drive. The latter features a remote keyboard, 16-bit sampling for every key, VCF, VCA (to contour samples), built-in 3.5-inch disk drive and built-in visual editing software (an RGB jack is provided on the rear panel for con-

ditions of sampling time. In addition, eight individual trigger ins and outputs allow the S-900 to be used as a sampling electronic drum head. Other features of this unit include built-in VCF, VCA, looping cross-fading and storage via a built-in 3.5-inch disk drive.

As far as new synthesizer technology, though, the Americans led

quency MIDI sequencer with 2,400 notes and a cartridge slot to store patches. Ensoniq also debuted the D4SDP-1, a 76-note, weighted-keyboard digital sampling piano. The unit features 12 instruments, including grand and electric piano, marimbas, upright bass and a built-in stereo chorus.

Also hot from the States was Se-

user has access to more than 200 program patches.

Linn Electronics of Tarzana, Calif., showed its unique MIDI-Studio, essentially a rack-mounted Linn 9000 with a remote lap pad to program drum patterns and sequencer setups. It comes with sampling software and a built-in 3.5-inch disk holding drum patterns, sound samples and sequencer patterns. Fifty sound samples are included with the MIDISTudio.

Guitar players are demanding MIDI, too, and there's no reason they shouldn't get their wish. On that front, K-Muse introduced its "photon" laser pickup system. The photon system incorporates 16-bit technology, a laser pickup (which can be mounted on your vintage Strat) and a controller unit which takes care of MIDI channel, patch changes, velocity, etc. The system transmits pitch bend (via string bend), velocity and a trigger delay of only three milliseconds.

Finally, the SynthAxe from SynthAxe Ltd. in London generated considerable attention. This guitar-based instrument plugs directly into synths from many majors, including Oberheim, E-mu Systems, Fairlight and others, and allows guitarists to use all traditional techniques, and invent a few new ones.

*The author is co-founder and owner of Unique Recording in New York, one of the city's premier electronic music recording facilities.*

## MIDI Programs on Its Mind Confab Spotlights Software Influx

Computer music programs have been steadily growing in importance at the NAMM expo, and at this show, the selection of new MIDI "sequency" software was staggering.

For the Macintosh, Cambridge,

### Firms display latest programs

Mass.-based Mark of the Unicorn's "Performer" features 200+ tracks (each with separate or multiple MIDI channel assignment), 50,000-note capacity, numeric MIDI note/

event editing and 480 clock (ticks) per quarter-note resolution. The program's layout very much resembles that of a tape recorder, with play, record, auto-record (punch in and out), stop, fast-forward and reverse controls. The package works with all existing MIDI interfaces for the Macintosh.

Opcodes introduced its MIDI Mac sequencer version 2, which features 26 sequences with 16 tracks each, step editing, the ability to record on multiple MIDI channels simultaneously and MIDI event filtering. MIDI Mac version 2 will work with Apple's switches and MIDI Mac patch librarian.

Boston-based Musicworks debuted its Megatrack XL, an update of the firm's existing Megatrack software for the Mac. Speed is the key word here, with unlimited track capacity and extensive graphic note editing with zoom features. Also, two tracks can be viewed simultaneously with bar numbers in sync, and notes can be cut and pasted from one track to another.

Mimetics was the one of the first companies to show low-cost MIDI software for the Commodore Amiga. The Palo Alto-based firm's

*(Continued on page 54)*

nection to a video monitor.) Sequential Circuits of San Jose, Calif., displayed its Prophet 2002 rack-mounted sampler.

Akai Electric Co. of Ft. Worth, Texas, debuted the S-900, a high-end 12-bit MIDI eight-voice polyphonic multi-sampler. It has 32 sample points and a 40 kHz sampling frequency featuring 12 sec-

the way at NAMM. Malvern, Penn.-based Ensoniq, well known for its price-busting Mirage sampling keyboard, introduced its 61-note, eight-voice ESQ-1. The unit features 40 internal patches and three different wave-form oscillators with more than 32 multi-samples on synthetic waveforms. Also on board is an eight-track, 30-se-

quential's eight-voice, 60-note velocity/pressure sensitive digital Vector synthesizer, reminiscent of the PPG 2.3. Each of the V's eight voices are built from four 12-bit oscillators, allowing each oscillator to be controlled independently using any of the 128 complex waveforms, including white noise. With the external RAM cartridge, the

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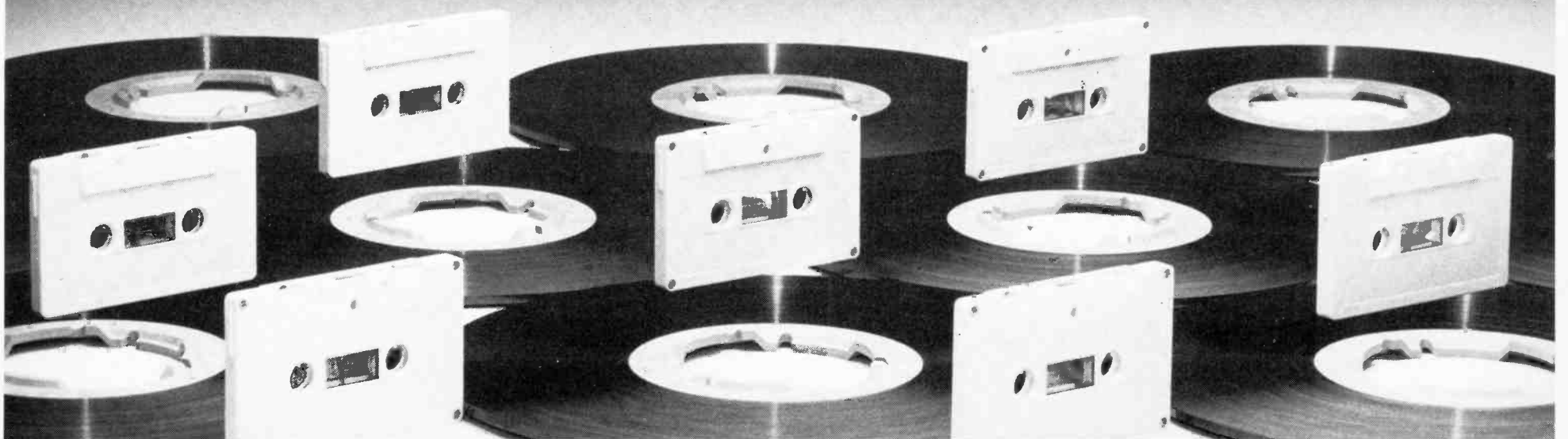
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## NAMM SPOTLIGHTS MUSIC SOFTWARE

(Continued from page 53)

Soundscape incorporates MIDI sequencing and sampling abilities together. The software is modular, and can be purchased as only sequencing or sampling, unlimited tracks, event editing, cut-and-paste, etc.

Sight & Sound of New Berlin, Wis., displayed its MIDI Ensemble—an “interface” sequencer package intended for use with an IBM PC with at least 256K memory and Roland's MPU 401 IBM MIDI interface—featuring 250 tracks, automated punch in/out, programmable tempo change and metronome, and the ability to solo/mute, transpose and program volume for any track.

Other notable software on hand included Palo Alto, Calif.-based Digi-design's Sound Designer, available for the Macintosh, the Ensoniq Mirage sampler and the Prophet 2000 and 2002. Once a sample is stored in the Macintosh format, it can be transferred to the Emulator II, Mirage and Prophet samplers. L.A.-based Key Clique showed its System Ex for Commodore, Apple IIe and IBM computers. The package allows quick data storage of sound patches, sequencer and/or drum machine patterns via MIDI, as well as the ability to support an impressive number of computer formats. Club MIDI, also of L.A., showed a patch librarian for the IBM PC, a low-cost package which supports the Yamaha DX/TX synths; Oberheim's OB-8, Expander, Matrix and model 10 and 12 synths; Korg's SW-6000 and DW-8000; Casio synths; Roland's JX-8P and MKS-80; and Sequential's Prophet 5, T8 and 600 patches.

Storing all your samples got you



Lee Ritenour shows off some of the SynthAxe's capabilities. The MIDI guitar was shown at the recent NAMM expo in Anaheim, Calif.

down? Optical Media International showed its CDS3 for the first time at NAMM. This CD ROM and disk drum interface for the Emulator II has as its first release a sound library equivalent to the storage capacity of 536 Emulator 5.25-inch floppy disks. The 4.72-inch CD-ROM has a total capacity of 1,106 Emulator 5.25-inch floppies, or around 300 megabytes.

## Sound Investment

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

**VERY SOUTH OF THE BORDER:** Broadcast Equipment Rental Co. (BERC) recently provided video equipment for a documentary shot on location in El Salvador. The one-hour film was created and developed by Quantum Video, under the auspices of Direct Relief International, a service organization specializing in underdeveloped nations. BERC provided the documentary makers with Betacam units, which were said to perform like “real champs” under rough jungle conditions. Apparently, though, tough terrain is nothing new for BERC. **Tom Dickinson**, the firm's general manager, says he's provided Betacams for projects in Ethiopia, Kenya, Korea, China and Nicaragua—and all delivered sterling results.

**FAST FORWARD, SOLDIER:** Pro audio dealer **Audiotechniques** recently made a historic delivery to Uncle Sam. The U.S. Army purchased the last 50 Sony/MCI JH-110C series analog tape machines to be manufactured by Sony's Ft. Lauderdale, Fla., facility. In other news,

Audiotechniques delivered two CompuSonics DSP-2002 computer audio editing systems to **TransCom Media** in New York. The units will be used for all audio post production for a series of cartoons slated for network tv.

**DRAW BY THE DIGITS:** **Grace & Wild Studios**, based in Farmington Hills, Mich., has significantly upgraded its special effects and graphics capabilities through acquisition of a new Symbolics 3675 graphics system, which is linked to the Abekas A-62 DDR (digital disk recorder). The Symbolics system is a sophisticated multi-function computer that allows a video artist to sketch, paint, draw and animate. **Keith Neff**, Grace & Wild's director of operations, says the Symbolics system can be used to “add to or improve existing video, or to create something entirely new.” For example, Neff continues, the system can be used to “add a realistic blue sky to an indoor production shot,” or to cover up defects in artwork; add color, shading or metallic treatment to a logo; or paint an image directly on the screen. A unique feature of the system is its ability to allow the artist to add different brush strokes, designs and textures.

### NEW YORK

**CLARICE ROSE** HAS been tracking at **Unique Recording** on her debut release with producers **Lavalle Baker** and **James Batton**. Engineering is **Kenon Keating**, assisted by **Brian McIntyre**.

At **Giant Sound**, **Michael Franks** has been working on the soundtrack for the film “Life On The Street.” **Jon Wolfson** is at the console, assisted by **Claude Achille**.

**Susan Bader** of **DSM Productions** has been in **Secret Sound** producing **Marshall Oakman**, **Tom E. Goode**, **Terri Burrell** and **April Kelly**. **Jim Lyon** is at the console. Also there, **Doc Pomus** and **Mac (Dr. John) Rebennack** have been producing a **Jimmy Witherspoon** project featuring **Bernard Purdie**, **Wilbur Bascomb**, **Calvin Newborn**, **Hank Crawford**, **David Newman** and **Charlie Miller**. Engineering are **Warren Bruleigh** and **Bob Brachman**. **Trip Henderson** is assisting.

Producer **Ruth Lieberman** is in at **39th Street Studios** working with Long Island-based artist **Tommy Young** on an album project.

**Sleeping Bag's Dar Braxton** is laying tracks at **I.N.S. Recording**. **Jhon Fair** is producing with **Kevin Reynolds** behind the board.

### LOS ANGELES

**VESTA WILLIAMS** HAS been tracking and overdubbing a project for **A&M** at **Skip Saylor Recording** with producer **Gary Taylor**. **Skip Saylor** engineering, assisted by **Tom McCauley**. Also there, country artist

## Audio Track

**Dick Ames** was in mixing a single with producer **Mark Ellis** for **Randu Records**. **Saylor** at the board with **Joe Shay** and **Andy McCarl** assisting.

**MCA** artists **C. Hris** and **Rich E. Rich** have been at **Sound Image** in North Hollywood finishing up a project with producer **Pedie Cooper** and engineer **Elliott Peters**. Also there, producer/songwriter **Gary Glenn** is in cutting tracks for **Warner Music**, with **Conley Abrams** at the console.

At **Group IV Recording**, producer **Eric Miller** was working with engineer **Angel Balestier** and assistant **Scott Weber** on the mix for a four-record set titled “Jazz At The Philharmonic In Japan” for **Pablo Records**. Also, engineer **Andy D'Adario**, assisted by **George Bell**, was behind the board for composer **Mike Post**'s scoring of a “Hill Street Blues” segment for **MTM**.

**Encore Productions** artist **Todd Smallwood** has been recording at **Encore Studios** with engineer **Les Cooper**. Session men on the project include **Steve Cropper**, **Chuck Findlay** and **Lenny Castro**.

### NASHVILLE

**RCA** ACT **RESTLESS HEART** has been overdubbing at **OmniSound Studio** with producers **Tim Dubois** and **Scott Hendricks**. **Hendricks** also engineering, backed up by **Bill Whittington**. There as well, producer **Gary McSpadden** has been cutting tracks on **Christian artist Lulu Roman** for **Word**. **Brent King** at the board, **Bill Whittington** assisting.

Producer **Clance Carrigan** has been working on an album project with artist **Larry Ray** at **Studio 19**. **Bill Halverson** at the board.

### OTHER CITIES

**THE RESIDENTS** MIXED the band's latest project, recorded live in

Japan, at **Different Fur Recording** in San Francisco. **Howard Johnston** was at the console assisted by **Mark Slagle**. Also there, **George Winston** was producing a solo piano album for **Dancing Cat Records** artist **Doro Reeves**. **Ira Stein** and **Russell Walder**, aided by guest **Mark Isham**, have completed their piano and oboe album for **Windham Hill**. **Will Ackerman** and **Dawn Atkinson** produced, with **Howard Johnston** engineering. Finally, **Windham Hill** artist **Alex DeGrassi** produced a project for pianist **Bill Echart**, **Johnston** again at the board.

**Le Mobile** mobile recording facility recently did some audio for video work on the **Grateful Dead's** upcoming long form video. Session took place at the **Marin Civic Auditorium**, north of San Francisco. While in the area, the truck also tracked **Ronnie James Dio** material for an upcoming album.

**Crusaders Joe Sample** and **Wilton Felder** were recently in at San Francisco's **Independent Sound Studio**, recording with **Bill Rodgers** on his track “Slippery When Wet.”

At **Reel Platinum Studios**, **Lodi, N.J.**, **Yogo** has wrapped its upcoming **A&M** release, “Life In A Cave.” Also, producer/songwriter **Joe Ferro** has been tracking for his self-titled upcoming album. And producers **Andrew Hinton** and **Dave Cole** recently finished a 12-inch on the dance act **C-Group**.

**Don Van Gorden** of **D&G Mastering**, **Englishtown, N.J.**, recently mastered the new **Kitt Moran** live album, produced by **Mike Moran** for **Wildcat Records**.

Rock act **Boris D'Ark** has recorded a six-song EP at **Honeybee Recording** in **Houston, Texas**. Producer was **Jesse DeLao Jr.**, engineer was **Freddie Kober**. Release will be before spring on an unnamed indie label.

## Kodak Shows 8mm System

**LAS VEGAS** A new “modular” 8mm professional video duplication system was demonstrated by **Eastman Kodak Co.** here during the recent **Consumer Electronics Show**.

According to **Jim MacKay**, director of electronics marketing for **Eastman Kodak's** motion picture and audio/visual products division, **Kodak** is looking to make it as easy as possible for duplicators to add 8mm gear to their existing equipment. The modular construction of **Kodak's** new system, he says, is intended to “allow video duplicators to quickly add 8mm duplicating capability to their facilities.”

The system is composed of **Kodak MVS-5000** 8mm audio/video recorders, each of which is docked to a **Kodak professional MVS-660** audio module. These are then connected to the 10-deck, microprocessor-based **Kodak professional duplicating controller**, which

“sends commands and constantly checks the status of the individual recorders,” says **MacKay**.

In an additional effort to make the system easily compatible with duplicators' existing systems, the **Kodak controller** has been designed to accept the control signals typically used in half-inch **Beta** and **VHS** duplicating. Moreover, says **MacKay**, the modular design allows the **Kodak** equipment to be easily reconfigured for a particular job's requirements.

**MacKay** says that **Kodak's** new duplicating equipment can also duplicate software using its **PCM** digital sound recording capabilities, and can also be used as an audio duplicator. For this purpose, a single two-hour **MP 8mm Kodak videocassette** may be used to record up to 12 hours of stereo digital audio by switching into the multi-channel mode.

The system will be available for delivery during the first quarter.

## Video Track

### LOS ANGELES

**CCR VIDEO** just completed post-production work on **Queen's** video "One Vision," which combines live concert footage with scenes from the newly released TriStar motion picture "Iron Eagle," starring **Lou Gossett**. The clip was produced by **L.A. Johnson**. In addition, CCR has teamed up with Colorado-based **Monument Production** to co-produce the weekly music video program, "Hit City," which is said to air in more than 50 U.S. markets.

### OTHER CITIES

**I.R.S. RECORDING ACT** the **Alarm's** video for "Spirit Of '76," the second single off their latest album "Strength," was lensed at various locations in London and Liverpool. It also employs concert footage from the group's performance at London's Odeon. Recently premiering on MTV, the clip is the work of director **Nick Morris** and producer **Fiona O'Mahoney**. Other video projects for label include **Fine Young Cannibals'** "Johnny Come Home," which features the band recording in England's **Zella Studios**. It was directed and produced by the British music television program "The Tube."

Artists **Ray Parker Jr.** and **Helen Terry** were in London recently to shoot the video for "One Sunny Day," one of the singles that will be featured in the upcoming Columbia Pictures release "Quicksilver," which stars **Kevin Bacon**, **Paul Rodriguez** and **Jami Gertz**. The clip was directed by **Brian Grant**, best known for his work with **Tina Turner**, **Donna Summer** and **Peter Gabriel**. A special on the making of the music for "Quicksilver" will air on MTV Feb. 4 and 9, and the motion picture soundtrack was just released on Atlantic.

**Champagne Pictures** completed production on the **Arrows'** video "Heart Of The City," the second single off their album "The Lines Are Open." Taking place in a "large metropolitan night club," the clip is said to feature an on-stage performance by the band, with sharp choreography. It was directed by **Robert Quartly**; **Allan Weinrib** produced.

**Century III**, Orlando, recently edited a 90-second commercial for **Creative Resources & Marketing**, featuring guitarist **Frankie Holiday**. The spot is scheduled to air on the Turner Cable Networks. The post-production company was also editing **Walt Disney World's** newest Epcot show, "Living Seas."

Edited by **LINDA MOLESKI**

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.*

**For the Record:** The photo of producer Steve Lillywhite in last week's issue was by Paula Parisi, and was taken at N.Y.'s Right Track Studios where the Stone's album was mixed.

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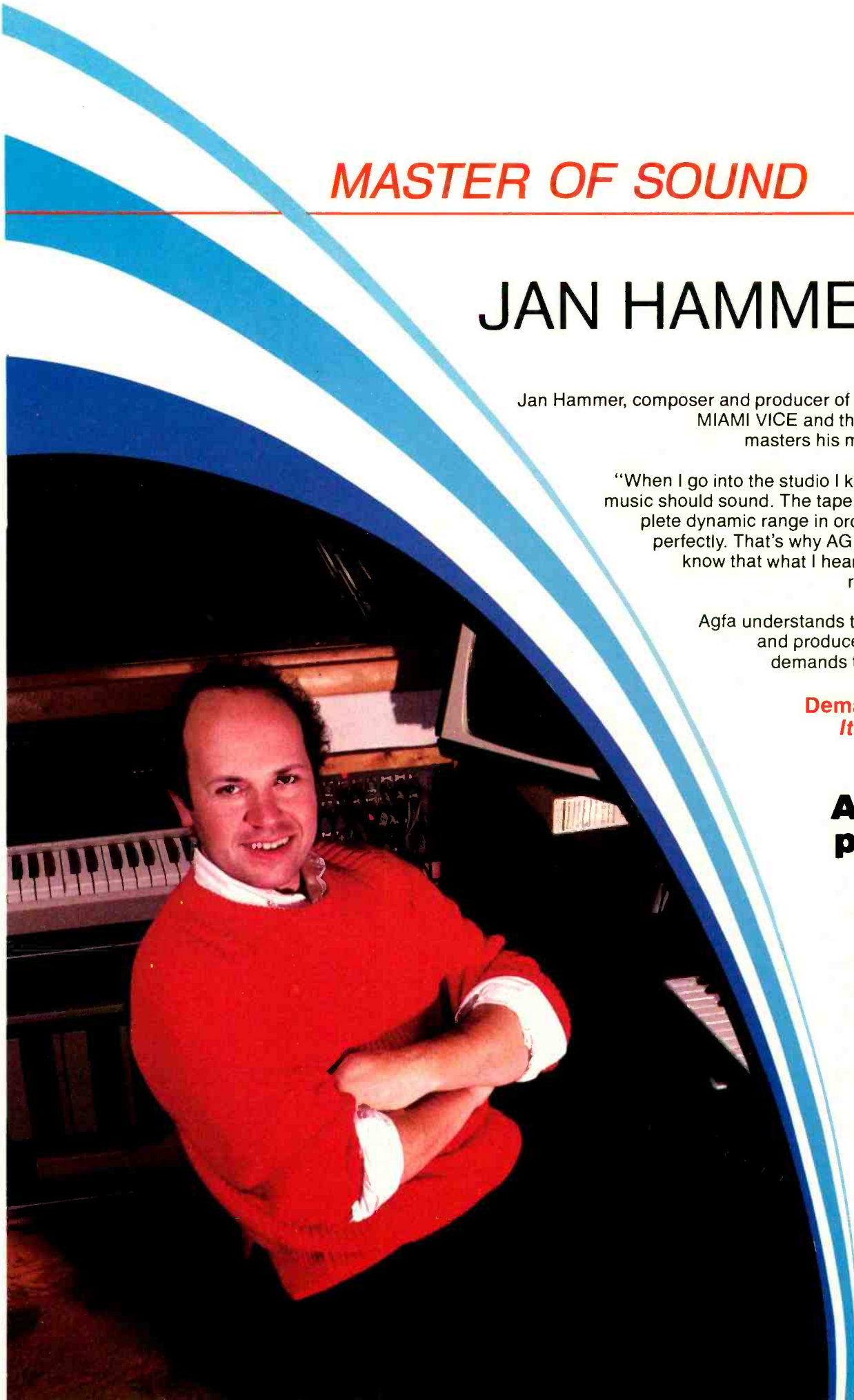
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**Wilde Ones.** Philly World artist Eugene Wilde shares smiles with that wild one Dick Clark on a recent "American Bandstand."

## Task Force Sees Segregation in Record Business NAACP Challenging Industry on Racism

BY NELSON GEORGE

NEW YORK "I can't believe in this day and age how segregated these record companies are," says Fred Rasheed, the National Assn. for the Advancement of Colored People's director of economic development. Rasheed is head of a task force investigating the record industry for the civil rights organization.

Rasheed's task force, which includes former Rep. Evonne Braithwaite Burke, attorney George Malory and NAACP West Coast regional director Vernon Cancer, was instigated last fall by a coalition of black industry professionals in Los Angeles who charged that black vendors were being denied work by record labels and ma-

ior black stars.

According to Rasheed, "The task force grew out of that dispute. NAACP executive director Benjamin Hooks named us, and we have been developing a report on blacks and other minorities in the record industry." In preparing the report, scheduled for June publication, Rasheed has "found it difficult to find people willing to share information, particularly those minority workers at the major record labels. A lot of people will speak off the record, but getting a grasp on the industry has been like trying to hug an elephant."

What is already clear, Rasheed says, is that "there is a great disparity in budgets between black music divisions and pop departments. When you see major crossover hits by black artists, the money generated doesn't go into developing other black artists. When you study employment in the record industry, you can't just look at the number of blacks employed because the overwhelming number

of blacks are employed in black divisions, which have the smallest budgets and less resources."

The NAACP executive notes that "blacks are excluded from the business opportunities in the industry, such as music videos and album photography. Also, I don't think there is currently a major black act with a black manager. The record heads say they don't dictate managers. Yet record companies can subtly lead black acts to the managers and agents they want to deal with. In the same way Ali made Don King a force, black artists could do the same in the record industry. But, for whatever reasons, they seem unwilling to buck the system."

The NAACP is hopeful that in the coming months more people employed in the record industry will be forthcoming with information and insights that can be used in the task force report and, ultimately, in efforts to improve conditions.

## THE RHYTHM & THE BLUES

by Nelson George



**G**BS NEWS HAS BROADCAST a documentary on the problems of the black family in America. As reported by Bill Moyers, the two-hour special that aired Jan. 25 was an unflinching look at the attitudes and values (or lack of values) that have, along with racism and the depressing economic conditions in black communities, led so many young black Americans into the foolishness of teenage pregnancy and the resulting tragedy of incomplete families.

At several points in Moyers' presentation, rap music played an important—if not always happy—role. One unmarried father led a rap group called the **Educated Three**. He viewed rap music as the key to his future. Voices of authority, including a sociologist, cited rap music as a damaging influence on the psyche of young black males, saying that it encouraged irresponsible behavior. In light of a recent Madison Square Garden rap concert where violence crested in national news stories and headlines, it is time to examine rap's role in molding the values of the hip-hop generation.

There is no question that raps that glorify machismo, materialism, homophobia and bad language have

### News show notes rap's role in shaping black attitude

been recorded by rappers well known and obscure. That doesn't make the genre very different from most forms of popular music, nor does it mean that the treatment of these themes is always, or even usually, objectionable. On the contrary, these topics are often discussed with humor and insight.

The real question is why these subjects recur in rap music. For example, is there a connection between the macho posturing of **Run-D.M.C.** and **LL Kool J** (on some, not all, of their raps) and the self-centered attitudes of so many indiscriminate fathers? "Yes" is the answer, but only because rap music uniquely reflects the thoughts of its core audience. Rappers, who dress like and share the background of their audience, are conduits for the thoughts of their young black fans. Rap stars, to date, haven't bought condos in the Hollywood hills.

So what you hear bears a direct correlation to what is said on street corners and in schoolyards and basements around the country. And many middle class blacks and whites don't like what they hear. Rap records don't cause teenage pregnancy. But they do show the mind-set that creates them. Attacking rap records

won't stop them. Only a concerted effort from schools, churches, and families can do that. Today's teenage music (and that's all rap really is) will change when our institutions and government decide that teenage pregnancy is as important as cutting the budget.

To use rap as a scapegoat, just as rock'n'roll once was, for societal problems is to kill the bearer of bad news for being accurate. It also ignores the fact that there have been positive rap records that advocate education and employment. Finally, these latest jabs at rap show that in this era of the PMRC, pop music continues to be a target.

**SHORT STUFF:** **Keith Diamond** has an active 1986 coming up. While Elektra still works his co-production of **Starpoint** and **Anne Murray's** new Capitol album ships with several tracks from the producer of "Caribbean Queen," Diamond is busy working with Qwest's **James Ingram** and preparing to work on **Whitney Houston's** followup album on Arista. In addition, Diamond makes his vocal debut with a solo album on Arista... **Whodini's** long-awaited followup to "Escape" is "Back in Black." Production is again being handled by **Larry Smith**. Last year Whodini and Smith created rap's first platinum album... **Full Force** has signed a worldwide publishing deal with Zomba Music, based in the United Kingdom... **Hank Crawford's** new Milestone release, "Roadhouse Symphony," has a whole slew of rhythm & blues vets on hand, including **Dr. John, Bernard Purdie, Wilbur Bascomb** and **Melvin Sparks**, to give the jazz collection a funky groove... **Doug E. Fresh & the Get Fresh Crew's** "The Show" b/w "La-Di-Da-Di" just went gold, showing once again that talk isn't always cheap... **Prince** certainly has a charitable soul. He gave \$85,000 to the makers of the King Holiday video to complete that charity effort, and his "Purple Rain" tour netted \$500,000 for **Marva Collins' Teacher Training Institute**. According to Collins, Prince's money made possible the entire program which has trained 200 teachers so far in the innovative methods of the Chicago teacher... **Ras** (Real Authentic Sound) Records has the re-constituted **Black Uhuru** working with **Arthur Baker** on a dance mix of a new 12-inch, "Great Train Robbery." It is scheduled for a late Feb. release... **Pauli Carman**, once lead singer of **Champaign**, is cutting a solo album, with the **System** handling the production chores on half the album... 68-year-old **John Lee Hooker**, who did a remarkable 101 concert dates in 1985, will appear on Warner Bros' soundtrack album for "The Color Purple" singing "Don't Make No Nevermind."

## Broadcasters Hall of Fame to Open

NEW YORK The Black Broadcasters Hall of Fame will open its doors in Atlanta with induction of six members in ceremonies to be held April 19.

Ed Castleberry of the National Black Network News, Jack Gibson, publisher of the black radio newsletter "Jack the Rapper," and veteran DJ Ed Cook are among the first inductees into the shrine.

Ken Knight, Ray McIver and Larry Dean Faulkner will be inducted posthumously.

The Hall of Fame installation will be part of the second annual

Golden Voice awards, which are given to black radio stations and personalities. Organized by the six-year-old Academy of Professional Broadcasters, the Golden Voice awards are presented in 20 categories of competition, including station of the year, best music station, and male and female announcers of the year. The names of the nominees will be announced Feb. 28.

For more information contact Prince H. Brown, the Academy's president, at (404) 987-8679.

FOR WEEK ENDING FEBRUARY 8, 1986

## Billboard® HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	NEW EDITION	92 REPORTERS	NEW TOTAL
			ADDS ON
<b>A LITTLE BIT OF LOVE</b>	MCA		32 38
<b>GOING IN CIRCLES</b>	TOTAL EXPERIENCE		30 58
<b>KING DREAM CHORUS/HOLIDAY CREW</b>	KING HOLIDAY MERCURY		24 48
<b>HOLD ON TO YOUR LOVE</b>	TAMLA		18 80
<b>SUGAR FREE</b>	PRIVATE 1		18 49

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

	137 REPORTERS	NUMBER
		REPORTING
<b>WHAT HAVE YOU DONE FOR ME LATELY</b>	A&M	23
<b>SATURDAY LOVE</b>	TABU	17
<b>KING DREAM/HOLIDAY CREW</b>	KING HOLIDAY MERCURY	17
<b>DIANA</b>	PHILLY WORLD	13
<b>ANOTHER NIGHT</b>	ARISTA	12

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FOR WEEK ENDING FEBRUARY 8, 1986

Billboard®

# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	9	<b>SADE</b> ▲ PORTRAIT FR 40263/EPIC (CD) 2 weeks at No. One	PROMISE
2	2	1	17	<b>STEVIE WONDER</b> ▲ <sup>2</sup> TAMLA 61.34TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
3	3	4	11	<b>NEW EDITION</b> ● MCA 5679 (8.98)	ALL FOR LOVE
4	4	3	38	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
5	5	5	45	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	6	11	39	<b>ATLANTIC STARR</b> A&M SP-5019 (8.98)	AS THE BAND TURNS
7	7	9	37	<b>READY FOR THE WORLD</b> ● MCA 5594 (8.98)	READY FOR THE WORLD
8	11	13	7	<b>L.L. COOL J</b> COLUMBIA BFC 42039	RADIO
9	9	12	8	<b>DIONNE WARWICK</b> ARISTA AL8-8398 (8.98)	FRIENDS
10	10	7	33	<b>RENE &amp; ANGELA</b> MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
11	8	6	15	<b>ISLEY/JASPER/ISLEY</b> CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
12	12	10	16	<b>MORRIS DAY</b> ● WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
13	13	8	29	<b>ARETHA FRANKLIN</b> ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
14	14	17	25	<b>STARPOINT</b> ELEKTRA 60424 (8.98)	RESTLESS
15	15	18	13	<b>ZAPP</b> WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
16	22	22	24	<b>FIVE STAR</b> RCA NFL1-8052 (8.98)	LUXURY OF LIFE
17	25	25	9	<b>EUGENE WILDE</b> PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE
18	18	21	17	<b>KURTIS BLOW</b> MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
19	16	15	21	<b>SHEILA E.</b> PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
20	21	29	8	<b>THE TEMPTATIONS</b> GORDY 614GL/MOTOWN (8.98)	TOUCH ME
21	17	16	15	<b>SOUNDTRACK</b> WARNER BROS. 25295 (8.98)	KRUSH GROOVE
22	20	19	10	<b>THE ISLEY BROTHERS</b> WARNER BROS. 25347 (8.98)	MASTERPIECE
23	23	23	26	<b>PATTI LABELLE</b> P.I.R. FZ 40020/EPIC	PATTI
24	19	14	60	<b>KOOL &amp; THE GANG</b> ▲ DE LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
25	26	26	11	<b>GRACE JONES</b> MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
26	35	40	4	<b>THE GAP BAND</b> TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
27	27	27	45	<b>LUTHER VANDROSS</b> ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
28	28	34	12	<b>CHERRELLE</b> TABU BFZ 40094/EPIC	HIGH PRIORITY
29	48	—	2	<b>THE FORCE MD'S</b> WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
30	31	31	11	<b>BERNARD WRIGHT</b> MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
31	47	60	3	<b>YARBROUGH &amp; PEOPLES</b> TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
32	39	44	4	<b>STEPHANIE MILLS</b> MCA 5669 (8.98)	STEPHANIE MILLS
33	24	20	16	<b>EDDIE MURPHY</b> COLUMBIA FC 39952 (CD)	HOW COULD IT BE
34	36	38	15	<b>TA MARA &amp; THE SEEN</b> A&M SP6-5078 (6.98)	TA MARA & THE SEEN
35	34	36	56	<b>KLYMAXX</b> ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
36	30	24	17	<b>SOUNDTRACK</b> ▲ <sup>3</sup> MCA 6150 (9.98) (CD)	MIAMI VICE
37	32	33	11	<b>ARTISTS UNITED AGAINST APARTHEID</b> MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
38	41	42	7	<b>EVELYN "CHAMPAGNE" KING</b> RCA AFL1-7015 (8.98)	A LONG TIME COMING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	41	9	<b>KASHIF</b> ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
40	40	35	12	<b>JETS</b> MCA 5667 (8.98)	JETS
41	33	32	26	<b>THE FAT BOYS</b> ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
42	45	51	19	<b>MAURICE WHITE</b> COLUMBIA FC 39883	MAURICE WHITE
43	43	43	26	<b>THE POINTER SISTERS</b> ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
44	29	30	14	<b>FULL FORCE</b> COLUMBIA BFC 40117	FULL FORCE
45	46	47	13	<b>TEDDY PENDERGRASS</b> ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
46	37	37	51	<b>RUN-D.M.C.</b> ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
47	58	52	22	<b>JENNIFER HOLLIDAY</b> GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
48	38	28	21	<b>BOBBY WOMACK</b> MCA 5617 (8.98)	SO MANY RIVERS
49	49	46	23	<b>THE FAMILY</b> PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
50	56	61	3	<b>COLONEL ABRAMS</b> MCA 5683 (8.98)	COLONEL ABRAMS
51	53	55	20	<b>DURELL COLEMAN</b> ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
52	54	50	25	<b>9.9</b> RCA NFL1-8049 (8.98)	9.9
53	62	—	2	<b>SOUNDTRACK</b> JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
54	52	54	23	<b>LISA LISA/CULT JAM WITH FULL FORCE</b> LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
55	51	49	13	<b>VAL YOUNG</b> GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
56	50	48	46	<b>DEBARGE</b> ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
57	59	62	51	<b>SADE</b> ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
58	55	45	21	<b>THE O'JAYS</b> P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
59	44	39	30	<b>CAMEO</b> ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
60	63	53	24	<b>BOOGIE BOYS</b> CAPITOL ST-12409 (8.98)	CITY LIFE
61	65	—	2	<b>JOHNNIE TAYLOR</b> MALACO 7431 (8.98)	WALL TO WALL
62	64	67	12	<b>ROY AYERS</b> COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
63	60	56	17	<b>B.B.KING</b> MCA 5616 (8.98)	SIX SILVER STRINGS
64	61	57	17	<b>DIANA ROSS</b> RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
65	66	66	9	<b>BOBBY BLAND</b> MALACO MAL 7429 (8.98)	MEMBERS ONLY
66	67	69	37	<b>STANLEY JORDAN</b> BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
67	57	58	5	<b>THE WINANS</b> QWEST 25344/WARNER BROS. (8.98)	LET MY PEOPLE GO
68	71	72	46	<b>MAZE FEATURING FRANKIE BEVERLY</b> ● CAPITOL ST-12377 (8.98) CAN'T STOP THE LOVE	CAN'T STOP THE LOVE
69	72	64	12	<b>PATTI AUSTIN</b> QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
70	70	59	7	<b>CENTURY 22 FEATURING GEORGE SHAW</b> TBA TB 209/PALO ALTO (8.98)	FLIGHT 2201
71	69	65	40	<b>PRINCE &amp; THE REVOLUTION</b> ▲ <sup>2</sup> PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
72	75	71	44	<b>ALEXANDER O'NEAL</b> TABU FZ 39331/EPIC	ALEXANDER O'NEAL
73	68	68	27	<b>THE SYSTEM</b> MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
74	74	70	47	<b>THE MARY JANE GIRLS</b> ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
75	73	63	48	<b>JESSE JOHNSON'S REVUE</b> ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# HOT BLACK SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	<b>THAT'S WHAT FRIENDS ARE FOR</b> B.BACHARACH,C.B.SAGER (B.BACHARACH, C.B.SAGER)	◆ DIONNE & FRIENDS ARISTA 1-9422
2	2	3	12	<b>GO HOME</b> S.WONDER (S.WONDER)	◆ STEVIE WONDER TAMLA 1817/MOTOWN
3	3	6	11	<b>THE SWEETEST TABOO</b> R.MILLAR (ADU, DITCHAM)	◆ SADE PORTRAIT 37-05713/EPIC
4	5	7	11	<b>DO ME BABY</b> P.LAURENCE (PRINCE)	◆ MELI'SA MORGAN CAPITOL 5523
5	4	5	13	<b>SECRET LOVERS</b> D.LEWIS,W.LEWIS (D.LEWIS, W.LEWIS)	◆ ATLANTIC STARR A&M 2788
6	7	8	12	<b>LET ME BE THE ONE</b> N.MARTINELLI (J.FOSTER)	FIVE STAR RCA 1-9429
7	9	13	10	<b>WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)</b> W.BRATHWAITE,B.EASTMOND (W.BRATHWAITE, B.EASTMOND, R.J.LANGE, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9432/ARISTA
8	11	19	11	<b>GUILTY</b> L.SIMMONS,J.HAMILTON,M.HAYES (J.HAMILTON, M.HAYES)	YARBROUGH & PEOPLES TOTAL EXPERIENCE 1-2425/RCA
9	13	15	10	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> B.EASTMOND (K.DIAMOND, B.EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5535
10	18	23	8	<b>YOUR SMILE</b> B.WATSON,B.SWEDDIEN,RENE & ANGELA (R.MOORE, A.WINBUSH)	RENE & ANGELA MERCURY 884-271-7/POLYGRAM
11	17	26	7	<b>HOW WILL I KNOW</b> N.M.WALDEN (G.MERRILL, S.RUBICAM, N.M.WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
12	8	4	13	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (G.POTTS)	◆ READY FOR THE WORLD MCA 52734
13	20	24	8	<b>TENDER LOVE</b> T.LEWIS,J.JAM (J.HARRIS,III, T.LEWIS)	THE FORCE MD'S WARNER BROS./TOMMY BOY 7-28818/WARNER BROS.
14	6	2	13	<b>SAY YOU, SAY ME</b> L.RICHIE,J.CARMICHAEL (L.RICHIE)	◆ LIONEL RICHIE MOTOWN 1819
15	15	17	12	<b>I CAN'T LIVE WITHOUT MY RADIO</b> R.RUBIN (J.SMITH, R.RUBIN)	LL COOL J DEF JAM 38-05665/COLUMBIA
16	19	22	7	<b>LIVING IN AMERICA</b> D.HARTMAN (D.HARTMAN, C.MIDNIGHT)	◆ JAMES BROWN SCOTTI BROS. 4-05682/EPIC
17	10	9	14	<b>WHAT YOU BEEN MISSIN'</b> K.DIAMOND,L.JOB (K.DIAMOND, J.SKINNER)	STARPOINT ELEKTRA 7-69588
18	23	27	9	<b>STAND BACK</b> N.MARTINELLI (C.STURKEN, E.ROGERS)	◆ STEPHANIE MILLS MCA 52731
19	25	32	5	<b>COMPUTER LOVE</b> R.TROUTMAN (R.TROUTMAN, L.TROUTMAN)	ZAPP WARNER BROS. 7-28805
20	22	28	10	<b>CAN YOU ROCK IT LIKE THIS</b> R.SIMMONS,L.SMITH (J.SMITH, R.RUBIN, L.SMITH)	RUN-D.M.C. PROFILE 7088
21	24	30	8	<b>THE COLOR OF SUCCESS</b> M.DAY (M.DAY)	MORRIS DAY WARNER BROS. 7-28809
22	16	16	14	<b>IF I RULED THE WORLD</b> K.BLOW (K.BLOW, D.REEVES, AJ SCRATCH)	KURTIS BLOW MERCURY 884-269-7/POLYGRAM
23	14	14	12	<b>DO YOU REALLY LOVE YOUR BABY</b> M.MILLER (L.VANDROSS, M.MILLER)	THE TEMPTATIONS GORDY 1818/MOTOWN
24	12	10	15	<b>YOUR PERSONAL TOUCH</b> A.GEORGE,F.MCFARLANE (A.GEORGE, F.MCFARLANE)	◆ EVELYN "CHAMPAGNE" KING RCA 14201
25	28	36	9	<b>AFFECTION</b> J.JOHNSON (J.JOHNSON, G.HUBBARD, JR.)	TAMARA & THE SEEN A&M 2797
26	38	57	3	<b>SATURDAY LOVE</b> J.JAM,T.LEWIS (J.HARRIS,III, T.LEWIS)	◆ CHERRELLE WITH ALEXANDER O'NEAL TABU 4-05767/EPIC
27	21	20	12	<b>SLAVE TO THE RHYTHM</b> T.HORN (B.WOOLEY, S.DARLOW, S.SLIPSON, T.HORN)	◆ GRACE JONES MANHATTAN ISLAND 50020/CAPITOL
28	26	11	18	<b>DON'T SAY NO TONIGHT</b> D.R.ROBINSON (R.BROOMFIELD, M.HORTON)	◆ EUGENE WILDE PHILLY WORLD 7-99608/ATLANTIC
29	41	53	4	<b>INSATIABLE WOMAN</b> M.ISLEY,C.JASPER,E.ISLEY (E.ISLEY, C.JASPER, M.ISLEY)	ISLEY/JASPER/ISLEY CBS ASSOCIATED 4-05760/EPIC
30	30	31	11	<b>I NEED YOU</b> M.WHITE,R.BUCHANAN (W.SMITH, P.COLLIDGE, M.UNOBSKY)	◆ MAURICE WHITE COLUMBIA 38-05726
31	27	12	15	<b>COLDER ARE MY NIGHTS</b> ISLEY BROTHERS (D.WILLIAMS, P.LEONARD)	◆ THE ISLEY BROTHERS WARNER BROS. 7-28860
32	46	58	3	<b>HOLD ON TO YOUR LOVE</b> S.BARRI,T.PELUSO (S.WONDER, W.ROBINSON)	◆ SMOKEY ROBINSON TAMLA 1828/MOTOWN
33	50	81	3	<b>WHAT HAVE YOU DONE FOR ME LATELY</b> J.JAM,T.LEWIS (J.HARRIS,III, T.LEWIS, J.JACKSON)	JANET JACKSON A&M 2818
34	35	37	8	<b>HIGH FASHION</b> DAVID Z.,THE FAMILY (ST.PAUL, JEROME)	THE FAMILY PAISLEY PARK 7-28830/WARNER BROS.
35	37	45	9	<b>NO FRILLS LOVE</b> A.BAKER (A.BAKER, G.HENRY, TINA B.)	JENNIFER HOLLIDAY Geffen 7-28845/WARNER BROS.
36	29	29	11	<b>THE HEART IS NOT SO SMART</b> J.GRAYDON (D.WARREN)	EL DEBARGE WITH DEBARGE GORDY 1822/MOTOWN
37	40	44	9	<b>DO YOU LOVE ME</b> A.PMCKAY,C.MCDONALD (A.HAMPTON, F.R.HAMILTON,III)	DURELL COLEMAN ISLAND 7-99586/ATLANTIC
38	48	54	8	<b>NIGHTMARES</b> S.JACOBS,SR.,S.JACOBS,JR. (D.MCCLEESE, S.JACOBS,SR., S.JACOBS,JR.)	DANA DANE PROFILE 7086
39	39	42	8	<b>FAIRYTALE LOVER</b> FULL FORCE (UTFO, FULL FORCE)	UTFO SELECT 1186
40	31	25	13	<b>FREEDOM</b> R.PERRY (D.MCHUGH)	◆ THE POINTER SISTERS RCA 14224
41	34	33	17	<b>A LOVE BIZARRE</b> SHEILA E.,PRINCE (SHEILA E., PRINCE)	◆ SHEILA E. WARNER BROS. 7-28890
42	54	80	3	<b>HOT</b> J.MTUME (J.MTUME, P.FIELDS, B.BRICE)	ROY AYERS COLUMBIA 38-05752
43	47	52	8	<b>I'D RATHER BE BY MYSELF</b> A.FELDER (A.FELDER, J.FREEMAN, L.SCHULER)	EBO DDMINO 8903/ROULETTE
44	45	51	9	<b>FUNKY LITTLE BEAT</b> A.LARKINS,II (A.LARKINS,II, I.J.STONE)	CONNIE SUNNYVIEW 3028
45	57	90	3	<b>ANOTHER NIGHT</b> N.M.WALDEN (B.CANTARELLI, R.FREELAND)	ARETHA FRANKLIN ARISTA 1-9453
46	32	21	16	<b>ALICE, I WANT YOU JUST FOR ME</b> FULL FORCE,J.B.MOORE,R.FORD (FULL FORCE)	◆ FULL FORCE COLUMBIA 38-05623
47	33	18	15	<b>COUNT ME OUT</b> V.BRANTLEY,R.TIMAS (V.BRANTLEY, R.TIMAS)	◆ NEW EDITION MCA 52703
48	36	34	21	<b>CARAVAN OF LOVE</b> C.JASPER,E.ISLEY,M.ISLEY (E.ISLEY, C.JASPER, M.ISLEY)	◆ ISLEY/JASPER/ISLEY CBS ASSOCIATED 4-05611/EPIC
49	53	64	5	<b>PAIN</b> M.RADCLIFFE,B.WRIGHT (B.WRIGHT)	BETTY WRIGHT FIRST STRING/FANTASY 965/FANTASY
50	NEW			<b>GOING IN CIRCLES</b> J.LLIS (J.PETERS)	◆ THE GAP BAND TOTAL EXPERIENCE 1-2436/RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	44	43	14	<b>CAN YOU FEEL THE BEAT</b> FULL FORCE (FULL FORCE)	◆ LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA 38-05665
52	74		2	<b>DIANA</b> M.FORTE,D.R.ROBINSON (R.BROOMFIELD, M.HORTON)	EUGENE WILDE PHILLY WORLD 7-99573/ATLANTIC
53	55	59	7	<b>INSPECTOR GADGET</b> C.BEVAN (C.LEVY, H.SABAN)	THE KARTOON KREW PROFILE 7087
54	77		2	<b>KING HOLIDAY</b> P.JONES,K.BLOW (P.JONES, K.BLOW, GRANDMASTER MELLE MEL, B.ADLER)	◆ KING DREAM CHORUS & HOLIDAY CREW MERCURY 884-442-7/POLYGRAM
55	56	65	5	<b>I'M YOUR MAN</b> G.MICHAEL (G.MICHAEL)	◆ WHAM! COLUMBIA 38-05721
56	66		2	<b>AFTER YOU</b> L.WHITE,M.MILLER (WRIGHT, WHITE, MILLER)	BERNARD WRIGHT MANHATTAN 50024/EMI-AMERICA
57	72		2	<b>DANCING IN THE DARK (HEART TO HEART)</b> KASHIF (S.SCRUGGS, B.MORGAN, KASHIF)	KASHIF ARISTA 1-9447
58	65	87	3	<b>AFTER THE LOVE HAS GONE</b> STOCK,AITKEN,WATERMAN (STOCK, AITKEN, WATERMAN)	PRINCESS NEXT PLATEAU 50037
59	59	60	7	<b>NO SHOW</b> HOP A.ARMSTRONG (M.DEERING, R.ROMAIN, L.DUZANT)	SYMBOLIC THREE FEATURING D.J. DR. SHOCK REALITY 250/DANYA/FANTASY
60	60	62	9	<b>CONGA</b> E.ESTEFAN (E.E.GARCIA)	◆ MIAMI SOUND MACHINE EPIC 34-05457
61	70	89	3	<b>IF ONLY FOR ONE NIGHT</b> L.VANDROSS (B.RUSSELL)	LUTHER VANDROSS EPIC 34-05751
62	67	78	3	<b>LOVE'S GONNA GET YOU</b> JELLYBEAN (TONI C.)	JOCELYN BROWN WARNER BROS. 7-28889
63	87		2	<b>SUGAR FREE</b> E.DEODATO (K.BARNES, J.BARNES)	JUICY PRIVATE 1-4-05793/EPIC
64	42	35	13	<b>I LIKE THE WAY YOU DANCE</b> DIMPLES (DIMPLES, B.WILSON)	9.9 RCA 14203
65	78		2	<b>SIDEWALK TALK</b> JELLYBEAN (MADONNA)	JELLYBEAN EMI-AMERICA 8297
66	71	74	7	<b>OWN THE NIGHT</b> A.MARDIN,J.MARDIN (F.GOLDE, M.O.LAURIA, M.SHARRON)	CHAKA KHAN MCA 52730
67	49	47	22	<b>PARTY ALL THE TIME</b> R.JAMES (R.JAMES)	◆ EDDIE MURPHY COLUMBIA 38-05609
68	43	38	13	<b>SUN CITY</b> LITTLE STEVEN,A.BAKER (S.VAN ZANDT)	◆ ARTISTS UNITED AGAINST APARTHEID MANHATTAN 50017/CAPITOL
69	86		2	<b>IN THE MORNING TIME</b> R.B.WRIGHT (R.WRIGHT)	TRAMAINÉ A&M 2805
70	73	77	3	<b>BREAK MY HEART</b> G.CLINTON,S.WASHINGTON (CLINTON, WASHINGTON, WASHINGTON)	JIMMY G & THE TACKHEADS CAPITOL 5543
71	69	71	8	<b>LOVE PATROL</b> J.ELLIS (J.ELLIS, R.B.THALL, NIECY D., LONNIE C., A.SAUNDERS)	LOVE PATROL 4TH & B'WAY 7419/ISLAND
72	75	79	3	<b>LEGS</b> ART OF NOISE (DUDLEY, JECZALIK, LANGAN)	◆ ART OF NOISE CHINA/CHRYSALIS 4-42932/CHRYSALIS
73	51	39	18	<b>CURIOSITY</b> D.POWELL,D.RIVKIN,J.KNIGHT,A.ZIGMAN (J.KNIGHT, A.ZIGMAN)	◆ JETS MCA 52682
74	64	63	8	<b>LOVE ALWAYS FINDS A WAY</b> T.LIPUMA (T.SNOW, C.WEIL)	PEABO BRYSON ELEKTRA 7-69585
75	NEW			<b>THE SUPERBOWL SHUFFLE</b> R.A.TUFO,B.DANIELS (B.DANIELS, L.BARRY, R.MEYER, M.OWENS)	◆ CHICAGO BEARS SHUFFLIN' CREW RED LABEL 71012/CAPITOL
76	NEW			<b>THE ONE YOU LOVE</b> L.F.SYLVERS,III (J.GALLO, L.F.SYLVERS,III, L.DAIME)	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEITED 1-826/MOTOWN
77	85		2	<b>YOU HOOKED ME</b> P.LAURENCE (P.LAURENCE)	PAUL LAURENCE CAPITOL 5545
78	81	84	4	<b>THE TRUTH</b> CERRONE (C.ABRAMS, M.FREEMAN)	COLONEL ABRAMS MCA 52728
79	80	85	3	<b>IF YOU DON'T KNOW ME</b> K.GAMBLE,L.A.HUFF (K.GAMBLE, L.A.HUFF)	PATTI LABELLE P.I.R. 4-05755/EPIC
80	82		2	<b>LEARN FROM THE BURN</b> D.HEIN (C.C.NEAL, R.TABER)	TERRI DANCER REFLECTIONS ON RECORDS 001
81	83	83	8	<b>I LIKE YOU</b> Y.DESSCA (P.NELSON)	PHYLLIS NELSON CARRERE 4-05719/EPIC
82	79	61	13	<b>MEMBERS ONLY</b> T.COUCH,W.STEPHENSON (L.ADDISON)	BOBBY BLAND MALACO 2122
83	76	76	7	<b>A GOOD-BYE</b> L.BLACKMON (L.BLACKMON, N.LEFTENANT)	CaMeO ATLANTA ARTISTS 804-270-7/POLYGRAM
84	84		2	<b>DON'T STOP THE ROCK</b> S.NEALY (T.BUTLER, S.NEALY)	FREESTYLE MUSIC SPECIALISTS 111
85	62	46	8	<b>DESIRE</b> L.SIMMONS,J.ELLIS (J.ELLIS, L.SIMMONS)	THE GAP BAND TOTAL EXPERIENCE 1-2427/RCA
86	63	40	16	<b>EMERGENCY</b> J.BONNEFOND,R.BELL,KOOL & THE GANG (G.BROWN, J.TAYLOR, KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 884-199-7/POLYGRAM
87	58	50	12	<b>LOCK AND KEY</b> J.JAM,T.LEWIS (B.COOPER, V.SPINO)	KLYMAXX MCA 52714
88	52	41	12	<b>WHAT A WOMAN</b> K.GAMBLE,L.A.HUFF (W.SIGLER)	THE O'JAYS P.I.R. 50021/MANHATTAN
89	NEW			<b>IF YOU SHOULD EVER BE LONELY</b> L.RUFFIN,JR.,F.JENKINS (V.YOUNG, F.JENKINS)	VAL YOUNG GORDY 1830/MOTOWN
90	90	68	19	<b>SAY I'M YOUR NUMBER ONE</b> STOCK,AITKEN,WATERMAN (STOCK, AITKEN, WATERMAN)	◆ PRINCESS NEXT PLATEAU 50035
91	61	49	15	<b>GORDY'S GROOVE</b> F.GORDON,J.PEDMUND (B.STALLINGS, J.DARLING, S.DUNN, K.BAZEMORE, G.PICKETT)	CHOICE M.C.'S FEATURING FRESH GORDON TOMMY BOY 871-7
92	88	75	7	<b>JUST THE WAY I PLANNED IT</b> G.CHUNG (P.M.THOMAS, M.ROSS)	PHILIP-MICHAEL THOMAS ATLANTIC 7-99581
93	91	55	14	<b>LET MY PEOPLE GO</b> M.WINANS (M.WINANS, B.HANKERSON, C.WINAN)	◆ THE WINANS QWEST 7-28874/WARNER BROS.
94	92	56	22	<b>WHO'S ZOOMIN' WHO</b> N.M.WALDEN (N.M.WALDEN, P.GLASS, A.FRANKLIN)	ARETHA FRANKLIN ARISTA 1-9410
95	68	48	19	<b>WHO DO YOU LOVE</b> L.WHITE,M.MILLER (B.WRIGHT, L.WHITE)	BERNARD WRIGHT MANHATTAN 50011/CAPITOL
96	93	67	15	<b>CONDITION OF THE HEART</b> KASHIF (KASHIF)	KASHIF ARISTA 1-9415
97	97	94	9	<b>BABY TALK</b> M.BERRY (G.BROWN, LOGANKOYA)	◆ ALISHA VANGUARD 35262
98	96	95	5	<b>THE THINGS THAT MEN DO</b> L.F.SYLVERS,III,R.STIGER (T.SCOTT, L.SYLVERS,III, R.STIGER)	KRYSTOL EPIC 34-05715
99	94	92	7	<b>NOBODY CAN MAKE IT ON THEIR OWN</b> M.PICCIRILLO,G.GOETZMAN (G.GOETZMAN, M.PICCIRILLO)	THE STAPLE SINGERS PRIVATE 1-4-05737/EPIC
100	99	72	10	<b>DON'T BE STUPID</b> K.BLOW (K.BLOW)	THE FAT BOYS SUTRA 148

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	3	4			
1	1			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	4			GO HOME	STEVIE WONDER	2
3	3			SECRET LOVERS	ATLANTIC STARR	5
4	7			DO ME BABY	MELI'SA MORGAN	4
5	6			THE SWEETEST TABOO	SADE	3
6	8			LET ME BE THE ONE	FIVE STAR	6
7	2			SAY YOU, SAY ME	LIONEL RICHIE	14
8	11			GUILTY	YARBROUGH & PEOPLES	8
9	5			DIGITAL DISPLAY	READY FOR THE WORLD	12
10	18			YOUR SMILE	RENE & ANGELA	10
11	10			I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	15
12	9			WHEN THE GOING GETS TOUGH	BILLY OCEAN	7
13	20			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	9
14	16			CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	20
15	13			IF I RULED THE WORLD	KURTIS BLOW	22
16	14			WHAT YOU BEEN MISSIN'	STARPOINT	17
17	21			HOW WILL I KNOW	WHITNEY HOUSTON	11
18	23			TENDER LOVE	THE FORCE MD'S	13
19	17			LIVING IN AMERICA	JAMES BROWN	16
20	19			DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	23
21	28			STAND BACK	STEPHANIE MILLS	18
22	29			COMPUTER LOVE	ZAPP	19
23	12			YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	24
24	15			DON'T SAY NO TONIGHT	EUGENE WILDE	28
25	30			NIGHTMARES	DANA DANE	38
26	22			SLAVE TO THE RHYTHM	GRACE JONES	27
27	25			COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	31
28	26			A LOVE BIZARRE	SHEILA E.	41
29				THE COLOR OF SUCCESS	MORRIS DAY	21
30				AFFECTION	TA MARA & THE SEEN	25

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT BLACK POSITION
1	2	3	4			
1	1			THE SWEETEST TABOO	SADE	3
2	4			DO ME BABY	MELI'SA MORGAN	4
3	3			THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
4	2			GO HOME	STEVIE WONDER	2
5	5			LET ME BE THE ONE	FIVE STAR	6
6	7			WHEN THE GOING GETS TOUGH	BILLY OCEAN	7
7	6			SECRET LOVERS	ATLANTIC STARR	5
8	10			HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	9
9	13			HOW WILL I KNOW	WHITNEY HOUSTON	11
10	14			GUILTY	YARBROUGH & PEOPLES	8
11	15			TENDER LOVE	THE FORCE MD'S	13
12	12			THE COLOR OF SUCCESS	MORRIS DAY	21
13	16			YOUR SMILE	RENE & ANGELA	10
14	23			COMPUTER LOVE	ZAPP	19
15	19			LIVING IN AMERICA	JAMES BROWN	16
16	18			STAND BACK	STEPHANIE MILLS	18
17	8			WHAT YOU BEEN MISSIN'	STARPOINT	17
18	21			AFFECTION	TA MARA & THE SEEN	25
19				SATURDAY LOVE	CHERRELLE WITH ALEXANDER O'NEAL	26
20	24			HIGH FASHION	THE FAMILY	34
21	9			DIGITAL DISPLAY	READY FOR THE WORLD	12
22	25			I NEED YOU	MAURICE WHITE	30
23				WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	33
24				INSATIABLE WOMAN	ISLEY/JASPER/ISLEY	29
25	11			SAY YOU, SAY ME	LIONEL RICHIE	14
26	17			YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	24
27	30			NO FRILLS LOVE	JENNIFER HOLLIDAY	35
28				HOLD ON TO YOUR LOVE	SMOKEY ROBINSON	32
29	27			I CAN'T LIVE WITHOUT MY RADIO	L.L. COOL J	15
30				CAN YOU ROCK IT LIKE THIS	RUN-D.M.C.	20

## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
EPIC (3)	12
CBS Associated (2)	
Private I (2)	
Carrere (1)	
P.I.R. (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (5)	9
Geffen (1)	
Paisley Park (1)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (4)	8
Manhattan (2)	
Manhattan Island (1)	
Red Label (1)	
ARISTA (6)	7
Jive (1)	
COLUMBIA (6)	7
Def Jam (1)	
MCA	7
MOTOWN (1)	7
Gordy (3)	
Tamla (2)	
Motown/Conceited (1)	
RCA (4)	7
Total Experience (3)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
A&M	4
ATLANTIC (1)	4
Philly World (2)	
Island (1)	
PROFILE	3
EMI-AMERICA (1)	2
Manhattan (1)	
ELEKTRA	2
NEXT PLATEAU	2
CHRYSALIS	1
China/Chrysalis (1)	
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
First String/Fantasy (1)	
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
MUSIC SPECIALISTS	1
REFLECTIONS ON RECORDS	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1

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## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
25	AFFECTION	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
58	AFTER THE LOVE HAS GONE	(Terrace, ASCAP)
56	AFTER YOU	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI/Thriller Miller, ASCAP)
46	ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)
45	ANOTHER NIGHT	(Colgems-EMI, ASCAP/Screen Gems-EMI, BMI)
97	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
70	BREAK MY HEART	(Rosuki, BMI/Our Parents, BMI)
51	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP) CPP
20	CAN YOU ROCK IT LIKE THIS	(Protons, ASCAP/Rush Groove, ASCAP/Zomba, ASCAP)
48	CARAVAN OF LOVE	(Warner-Tamerlane, BMI/JJ, BMI)
31	COLDER ARE MY NIGHTS	(Michelle, ASCAP/Johnny Yuma, BMI)
21	THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)
19	COMPUTER LOVE	(Troutman's/Saja, BMI)
96	CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)
60	CONGA	(Foreign Imported, BMI) CPP
47	COUNT ME OUT	(New Generation, ASCAP)
73	CURIOSITY	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM
57	DANCING IN THE DARK (HEART TO HEART)	(New Music Group, BMI/Kashif, BMI/Music Corp. Of America, BMI)
85	DESIRE	(Temp Co., BMI)
52	DIANA	(Philly World, BMI)
12	DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Of Backstreet, BMI/Walk On The Moon, BMI)
4	DO ME BABY	(Controversy, ASCAP)
37	DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)
23	DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) CPP/ABP
100	DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)
28	DON'T SAY NO TONIGHT	(Philly World, BMI)
84	DON'T STOP THE ROCK	(Music Specialists, BMI)
86	EMERGENCY	(Delightful, BMI) CPP
39	FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
40	FREEDOM	(Golden Torch, ASCAP) CPP
44	FUNKY LITTLE BEAT	(Happy Stepchild, BMI)
2	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
50	GOING IN CIRCLES	(Por Pete, BMI)
83	A GOOD-BYE	(All Seeing Eye, ASCAP/Larry Junior, BMI)
91	GORDY'S GROOVE	(Tee Girl, BMI)
8	GUILTY	(Tempco, BMI)
36	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
9	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)
34	HIGH FASHION	(Parisons, ASCAP)
32	HOLD ON TO YOUR LOVE	(Jobete, ASCAP/Black Bull, ASCAP/Bertam, ASCAP)
42	HOT	(Mtime, ASCAP)
11	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
15	I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)
64	I LIKE THE WAY YOU DANCE	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
81	I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)
30	I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)
43	I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)
22	IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)
61	IF ONLY FOR ONE NIGHT	(Almo, ASCAP/Rutland, ASCAP)
79	IF YOU DON'T KNOW ME	(Assorted, BMI)
89	IF YOU SHOULD EVER BE LONELY	(Stone City, ASCAP/National League, ASCAP)
55	I'M YOUR MAN	(Chappell, ASCAP/Morrison Leahy, ASCAP)
69	IN THE MORNING TIME	(Almo, ASCAP/Ipm, ASCAP)
29	INSATIABLE WOMAN	(Warner-Tamerlane, BMI/JJ, BMI) CPP/ABP
53	INSPECTOR GADGET	(Saban, ASCAP)
92	JUST THE WAY I PLANNED IT	(PMT, ASCAP) CPP/ALM
54	KING HOLIDAY	(King Dream, ASCAP)
80	LEARN FROM THE BURN	(Hot Desert/High Power, BMI)
72	LEGS	(Buffalo, BMI/Perfect, BMI)
6	LET ME BE THE ONE	(Brampton, ASCAP)
93	LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjoshia, BMI)
16	LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
87	LOCK AND KEY	(Spectrum VII, ASCAP) CPP
74	LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)
41	A LOVE BIZARRE	(Sister Fate, ASCAP)
71	LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)
62	LOVE'S GONNA GET YOU	(House Of Fun, BMI)
82	MEMBERS ONLY	(Malaco, BMI)
38	NIGHTMARES	(Protons, ASCAP/Sam Jacobs, ASCAP)
35	NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)
59	NO SHOW	(Keejue, BMI/Danica, BMI)
99	NOBODY CAN MAKE IT ON THEIR OWN	(American League, BMI/Tongue'N'Groove, BMI)
76	THE ONE YOU LOVE	(Chappell, ASCAP/Richer, ASCAP/Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)
66	OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI) CPP/CLM
49	PAIN	(Miami Spice, ASCAP)
67	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
26	SATURDAY LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
90	SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP) CPP
14	SAY YOU, SAY ME	(Brockman, ASCAP) CPP/CLM
5	SECRET LOVERS	(Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
65	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP)
27	SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI) CPP/ABP
18	STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)
63	SUGAR FREE	(Tricky-Trac, BMI)
68	SUN CITY	(Solidarity, ASCAP)
75	THE SUPERBOWL SHUFFLE	(Red Label, BMI)
3	THE SWEETEST TABOO	(Silver Angel, ASCAP/Famous, ASCAP) CPP
13	TENDER LOVE	(Flyte Tyme, ASCAP)
1	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)
98	THE THINGS THAT MEN DO	(Jobete/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II/Reel Vain, BMI) CPP
78	THE TRUTH	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
88	WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)
33	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
17	WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)
7	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP)
95	WHO DO YOU LOVE	

(Bernard Wright, BMI/Mchoma, BMI)  
 94 WHO'S ZOOMIN' WHO  
 (Gratitude Sky, ASCAP/Bellboy, BMI)  
 77 YOU HOOKED ME  
 (Bush Burnin, ASCAP)  
 24 YOUR PERSONAL TOUCH  
 (Warner-Tamerlane, BMI/Song-A-Tron, BMI)  
 10 YOUR SMILE  
 (A La Mode, ASCAP/WB, ASCAP)

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The Assistant Director of Public Information reports to the Director of Public Information. Responsibilities include supervising writers and support staff; assigning news releases to writers and reviewing and editing releases prior to dissemination; meeting all internal and external deadlines; maintaining files of past releases; hiring photographers and assigning to projects; performing various writing assignments as arranged by Director; supervising department in absence of Director; and reviewing assignments and procedures with Director as needed.

Candidate should have strong writing and editing skills; management experience at an appropriate level of responsibility; awareness of contemporary popular music styles, the music industry, and leading music figures; familiarity with modern office systems technology; be highly organized and attentive to detail; and have well developed interpersonal skills.

Interested candidates should submit a resume to the following source and be prepared, upon request, to forward relevant samples of administrative accomplishments, samples of published releases in newspapers and magazines, letters of recommendation, and to appear for a personal interview. Write: Director, Box 13, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215. Equal Opportunity Employer.



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## DREW

(Continued from page 22)

Which of the two causes the most problems? Which is the most important? Making money is more important. Whatever the PD can learn about making money can only help him or her to think like an owner.

Appearing for 15 minutes at the sales meetings or making some sales calls is time well spent. Rarely does the order come to the salesperson before the fifth or sixth call.

Ever notice how stations low in the ratings have some of the worst commercials? And those with the better numbers have few bad ones or none? Top-rated stations can afford to be selective, but one thing is for sure, a low-rated station without a well disciplined commercial policy is destined to stay in the ratings basement. I didn't say not make money. There's quite a number of owners with stations without good ratings that haven't ever had them, but make a good profit.

The other side of it is that even the best ratings in the world need someone to sell them. I disagree with Lee Iacocca's statement, "When the product is right you don't have to be a great marketer."

To be successful takes great efforts by the program director and the sales manager working together. And it isn't just doing your best. Winston Churchill said it: "It's no use saying, 'We are doing our best.' You have got to succeed in doing what is necessary."

Look at the control, sales effort and promotional pizzazz behind suc-

cessful beautiful music formats. Talk about controls!

If your general manager says this is all fine, but not for your station because your situation is different, have him talk with Lee Simonson, vice president and general manager of WOR New York.

I first met Lee in 1972. He had just started his first radio job as a continuity writer at WGMS, the RKO-station in Washington. He went into sales at WGMS and set new records there and later at RKO's WFYR in Chicago as sales manager. In less than 10 years he became vice president and general manager of RKO's WRKS in New York, where he quickly established billing and profit records.

One of the first things Lee did at WOR was to hire a copywriter. Here's a man with no background in programming, but a full recognition of the importance of quality programming. And that includes the commercials.

NOW HERE'S the answer to the question I left you with last time: In 1973, Bob Pittman and Lee Abrams were two of the youngest (age 20), brightest, and most promising programmers in America I had encountered. I met privately with Bob in Pittsburgh and Lee in Chicago. Oh, how much I wanted them and their ideas at RKO. I passed on both. Why? Next time.

## VSDA INCEPTION

(Continued from page 32)

a small businessman who only recently opened his second store.

Expressions of dealers' concerns over the home video climate resurfaced during a panel discussion with representatives from five software vendors: Vestron, Disney, Embassy, Warner Bros. and MGM. The National Video pay-per-transaction experiment again drew heated comments and questions—as did cable television's pay-per-view capability and the desire for a six-month window of exclusivity before a title moves from videocassette to cable TV.

Warner's Boston rep Fran O'Keefe referred to Berger's shared-revenue proposal as a "mythical plan" involving "mythical vendors" after acknowledging that he couldn't say whether his company was involved, offering the perspective that it's too early to draw conclusions about National Video's program.

He also addressed the issue of cable's pay-per-view, citing a narrowcast of RCA's "The Big Chill," at \$5.50 per showing, which coincided with that title's cassette debut. O'Keefe said that "Chill" sales were extremely poor in that market, but

that rentals for the cassette "went through the roof."

Regarding a videocassette's window, Vestron's Janice Whiffin said that the video publisher does not typically own rights to other exposure vehicles, and that the six-month window aids not only the retailer but the vendor as well.

Some dealers also complained about the fill problems they experienced during the recent holidays—especially in light of the fact that a mass-merchandise, Bradley's, had ample stock to conduct a low-price promotion. Panel members took the question as an opportunity to reiterate the importance of gearing for sell-through in both buying habits and customer approach. Each of the vendors stressed that pricing policies should be consistent for all accounts, with direct-ship wholesale prices skewing slightly higher than the cost offered to distributors. They reminded dealers that a chain like Bradley's can afford to offer video as a loss-leader.

Vestron's Whiffin said that video specialists should not be worried by the market involvement of mass merchants, toy stores and record retailers, saying that this activity is "healthy for the whole industry." She added that such stores will only serve to whet the appetite of the home vid consumer, and that if the video store "does its job right" in terms of service and selection, retailers who only offer video software as a fringe item won't be able to compete on a consistent basis.

Disney's Dale Kent brought all of the stated concerns into focus, reminding the VSDA chapter that "there is no 'us-them' or 'you-they.' We are one industry."

## ACTIONMART

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# HOT DANCE/DISCO

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	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY			ARTIST
					TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	4	10		NO FRILLS LOVE (REMIX)	GEFFEN 0-20413/WARNER BROS. 1 week at No. One	JENNIFER HOLLIDAY	
2	5	6	7		COLONEL ABRAMS (LP CUTS)	MCA MCA5682	COLONEL ABRAMS	
3	4	5	9		DIGITAL DISPLAY (REMIX)	MCA 23602	◆ READY FOR THE WORLD	
4	1	2	12		SLAVE TO THE RHYTHM	MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES	
5	6	13	6		LIVING IN AMERICA	SCOTTI BROS. 429-05310/EPIC	◆ JAMES BROWN	
6	9	14	6		THE SUN ALWAYS SHINES ON T.V. (REMIX)	WARNER BROS. 0-20410	◆ A-HA	
7	27	—	2		IF YOU SHOULD EVER BE LONELY (REMIX)	GORDY 4557GG/MOTOWN	VAL YOUNG	
8	7	9	7		STAND BACK	MCA 23598	◆ STEPHANIE MILLS	
9	10	17	7		JOHNNY COME HOME/BLUE	I.R.S. IRS-23578/MCA	FINE YOUNG CANNIBALS	
10	13	19	7		LOSE YOUR LOVE/AVE MARIA	SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE	
11	19	30	3		HOW WILL I KNOW (REMIX)	ARISTA AD1-9449	◆ WHITNEY HOUSTON	
12	22	32	3		HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON	MERCURY 884 382-1/POLYGRAM	◆ ABC	
13	3	1	12		LOVE'S GONNA GET YOU	WARNER BROS. 0-20383	JOCELYN BROWN	
14	16	20	7		GOOD TO THE LAST DROP	NEXT PLATEAU NP50033	C-BANK	
15	12	12	10		EXPOSED TO LOVE	ARISTA AD1-9426/RCA	EXPOSE	
16	21	23	4		MY HEART GOES BANG	EPIC 49-05722	DEAD OR ALIVE	
17	17	21	8		CITIES IN DUST	GEFFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES	
18	25	40	3		SKIPS A BEAT	MOTOWN 4555MG	WARP 9	
19	24	29	3		P-MACHINERY	ZTT/ISLAND 0-96835	PROPAGANDA	
20	15	15	10		LIKE THIS	D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY	
21	23	24	6		REFLECTIONS/SORRY WRONG NUMBER	RECORD SHACK/MEGA RSD-6955	EVELYN THOMAS	
22	26	28	7		I'VE GOT MY EYE ON YOU	PANORAMIC PRI1207	BLACK IVORY	
23	28	—	2		CHAIN REACTION (REMIX)	RCA PD-14267	◆ DIANA ROSS	
24	38	49	3		PRECIOUS LITTLE DIAMOND	EPIC 49-05325	FOX THE FOX	
25	39	—	2		HOT (REMIX)	COLUMBIA 44-05330	ROY AYERS	
26	29	33	4		ALL OR NOTHIN'	MCA 23601	JIMI TUNNELL	
27	14	7	12		CAN YOU FEEL THE BEAT	COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE	
28	32	—	2		IN THE MORNING TIME	A&M SP-12166	TRAMAINE	
29	37	43	3		WHAT YOU NEED	ATLANTIC 0-86832	◆ INXS	
30	18	10	12		LET ME BE THE ONE (REMIX)	RCA PW-14230	◆ FIVE STAR	
31	35	45	3		HE'LL NEVER LOVE YOU (LIKE I DO)	CAPTOL V-15213	◆ FREDDIE JACKSON	
32	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		COME TO MY AID	ELEKTRA 0-66867	◆ SIMPLY RED	
33	33	34	3		THE BOTTOM LINE/BAD	COLUMBIA 44-05324	◆ BIG AUDIO DYNAMITE	
34	11	8	9		ON THE PARK/INTO THE GROOVE	IMPORT (SOUNDS OF THE FUTURE.UK)	REGGIE	
35	40	44	3		LEGS	CHRYSALIS 4V9-42934	◆ ART OF NOISE	
36	36	37	4		SHE SELLS SANCTUARY	SIRE 0-20407/WARNER BROS.	◆ THE CULT	
37	8	3	10		GO HOME (REMIX)	TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER	
38	20	11	10		ONE MORE TIME (REMIX)	COLUMBIA 44-05290	THIRD WORLD	
39	45	—	2		CLOSE TO ME	ELEKTRA PROMO	◆ THE CURE	
40	44	—	2		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE JD1-9431/ARISTA	◆ BILLY OCEAN	
41	46	—	2		DON'T GIVE IT AWAY	SELECT FMS62262	ALEXIS	
42	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		NEW TOY	CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS	
43	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		CLOUD NINE	METROPOLIS MET-350/EMERGENCY	MYSTERY ASSIGNMENT	
44	48	50	3		ROCK ME AMADEUS/VIENNA CALLING	A&M SP-12170	◆ FALCO	
45	31	22	11		DON QUICHOTTE	BAJA B-54/TSR	MAGAZINE 60	
46	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		BABY DON'T STOP ME	SEA BRIGHT PAL-7094/PROFILE	QUEST FOR LIFE	
47	50	—	2		I'M YOUR MAN	COLUMBIA 44-05322	◆ WHAM!	
48	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		AFTER THE LOVE HAS GONE	NEXT PLATEAU NP-50037	PRINCESS	
49	30	26	8		NO ONE CAN LOVE YOU MORE THAN ME	COLUMBIA 44-05288	THE WEATHER GIRLS	
50	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		LIGHT UP MY HEART	TSR TSR842	ANGIE ST. PHILLIPS	
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.				1. WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M 2. THE ALBUM (LP CUTS) MANTRONIX SLEEPING BAG 3. WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE SIRE 4. DON'T YOU WANT MY LOVE NICOLE PORTRAIT 5. (YOU ARE MY) ALL AND ALL JOYCE SIMS SLEEPING BAG 6. I'D DO IT ALL AGAIN (REMIX) SAM HARRIS MOTOWN 7. SHE DOESN'T LIKE IT FROM BEHIND/WAS IT GOOD FOR YOU LEAH LANDIS DICE 8. LIVE IS LIFE OPUS POLYDOR			

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES			ARTIST
					TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	3	5	6		LIVING IN AMERICA	SCOTTI BROS. 429-05310/EPIC 1 week at No. One	◆ JAMES BROWN	
2	4	4	8		GO HOME (REMIX)	TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER	
3	1	1	11		LOVE'S GONNA GET YOU	WARNER BROS. 0-20383	JOCELYN BROWN	
4	2	2	16		I LIKE YOU	CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON	
5	5	3	9		NO FRILLS LOVE (REMIX)	GEFFEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY	
6	6	6	8		DIGITAL DISPLAY (REMIX)	MCA 23602	READY FOR THE WORLD	
7	7	7	11		CAN YOU FEEL THE BEAT	COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE	
8	21	29	3		HOW WILL I KNOW (REMIX)	ARISTA AD1-9449	◆ WHITNEY HOUSTON	
9	8	8	16		BABY TALK	VANGUARD SPV-89	◆ ALISHA	
10	10	11	12		MY HEART GOES BANG	EPIC 49-05722	DEAD OR ALIVE	
11	13	24	4		AFTER THE LOVE HAS GONE	NEXT PLATEAU NP 50037	PRINCESS	
12	11	13	7		THE SUN ALWAYS SHINES ON T.V. (REMIX)	WARNER BROS. 0-20410	◆ A-HA	
13	17	15	13		TARZAN BOY	MANHATTAN V-56011/CAPITOL	◆ BALTIMORA	
14	9	9	11		FEEL THE SPIN	GEFFEN 0-20391/WARNER BROS.	DEBBIE HARRY	
15	12	10	22		CONGA	EPIC 49-05253	◆ MIAMI SOUND MACHINE	
16	15	12	13		SLAVE TO THE RHYTHM	MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES	
17	14	14	8		GOOD TO THE LAST DROP	NEXT PLATEAU NP50033	C-BANK	
18	18	18	7		ROCK ME AMADEUS/VIENNA CALLING	A&M SP-12170	◆ FALCO	
19	25	26	9		LET ME BE THE ONE (REMIX)	RCA PW-14230	FIVE STAR	
20	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		SATURDAY LOVE (REMIX)	TABU 429-05332/EPIC	CHERRELLE WITH ALEXANDER O'NEAL	
21	23	19	10		EXPOSED TO LOVE	ARISTA AD1-9426/RCA	EXPOSE	
22	19	23	4		WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	JIVE JD1-9431/ARISTA	◆ BILLY OCEAN	
23	22	25	8		I'M YOUR MAN	COLUMBIA 44-05322	◆ WHAM!	
24	35	46	3		CHAIN REACTION (REMIX)	RCA PD-14267	◆ DIANA ROSS	
25	34	—	2		STRANGER/RUNNING AROUND IN CIRCLES	PAMALA STANLEY & PAUL PARKER TSR TSR844		
26	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		IF YOU SHOULD EVER BE LONELY (REMIX)	GORDY 4557GG/MOTOWN	VAL YOUNG	
27	28	41	4		DO ME BABY	CAPITOL V-15211	◆ MELI'SA MORGAN	
28	26	38	3		HOW TO BE A ZILLIONAIRE (REMIX)/TOWER OF LONDON	MERCURY 884 382-1/POLYGRAM	◆ ABC	
29	16	20	10		ALICE, I WANT YOU JUST FOR ME	COLUMBIA 44-05282	◆ FULL FORCE	
30	24	31	7		CITIES IN DUST	GEFFEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES	
31	20	16	11		MY MAGIC MAN	WARNER BROS. 0-20376	ROCHELLE	
32	47	—	2		YOUR SMILE	MERCURY 884 271-1/POLYGRAM	RENE & ANGELA	
33	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		I CAN'T WAIT	ATLANTIC 0-86828	NU SHOOS	
34	31	21	6		I CAN GIVE YOU MORE/I CAN'T LIVE WITHOUT MY RADIO	DEF JAM 44-05291/COLUMBIA	L.L. COOL J	
35	29	34	8		LEGS	CHRYSALIS 4V9-42934	◆ ART OF NOISE	
36	40	22	26		THE SHOW/LA DI DA DI	REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW	
37	42	32	5		DON QUICHOTTE	BAJA B-54/TSR	MAGAZINE 60	
38	45	—	2		P-MACHINERY	ZTT/ISLAND 0-96835	PROPAGANDA	
39	32	—	2		STAND BACK	MCA 23598	◆ STEPHANIE MILLS	
40	41	33	8		THE TRUTH	MCA 23600	COLONEL ABRAMS	
41	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		NEW TOY	CBS ASSOCIATED 429-05334/EPIC	THE FLIRTS	
42	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		BASS ROCK EXPRESS	4 SIGHT 3-85-FS-9	MC-ADE	
43	39	—	2		PRECIOUS LITTLE DIAMOND	EPIC 49-05325	FOX THE FOX	
44	33	30	10		IF I RULED THE WORLD	MERCURY 884 269-1/POLYGRAM	KURTIS BLOW	
45	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		HIT THAT PERFECT BEAT	IMPORT (FORBIDDEN FRUIT.UK)	BRONSKI BEAT	
46	38	44	3		HE'S NUMBER ONE	SPRING SPR 12-418	FANTASY	
47	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		SHE SELLS SANCTUARY	SIRE 0-20407/WARNER BROS.	◆ THE CULT	
48	37	28	14		PERFECT WAY (REMIX)	WARNER BROS. 0-20362	◆ SCRITTI POLITTI	
49	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>		MOMENTS IN LOVE	ZTT/ISLAND 0-96839	◆ ART OF NOISE	
50	36	39	3		LOSE YOUR LOVE/AVE MARIA	SIRE 0-20412/WARNER BROS.	◆ BLANCMANGE	
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.				1. TEMPT ME LISA SUITE BEAT 2. (YOU ARE MY) ALL AND ALL JOYCE SIMS SLEEPING BAG 3. I'D DO IT ALL AGAIN (REMIX) SAM HARRIS MOTOWN 4. WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE SIRE 5. WOTUPSKI (EP) JELLYBEAN EMI-AMERICA 6. DON'T YOU WANT MY LOVE NICOLE PORTRAIT 7. SKIPS A BEAT WARP 9 MOTOWN 8. I'LL BE ALL YOU EVER NEED TRINERE JAMPACKED 9. IN THE MORNING TIME TRAMAINE A&M			

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.



**Discussing New Strategies.** RCA/Ariola executive vice president of operations Jose E. Menendez, third from left, meets with Arista Music staffers in Los Angeles to discuss the expanded role of music publishing in the RCA/Ariola joint venture. Pictured with Menendez are, from left, professional manager Frank Petrone, general professional manager Chris Mancini, Arista Music president Billy Meshel, creative activities manager John Baldi, professional manager Ron Handler and professional assistant John Young.

# DANCE TRAX



by Brian Chin

**THIS WEEK'S THEME** is working the fringe. Everyone knows that last year was the nadir for independent labels in the dance category. The situation was so dire that only one really huge 12-inch (**Doug E. Fresh's** "The Show") came out of the indie network. We even witnessed the irony of American productions being released overseas first and penetrating the U.S. as imports—Brooklyn's **Lisa Lisa & Cult Jam** with **Full Force** on CBS/U.K. and Portland, Oregon's **Nu Shooz** via Holland's Injection label (see accompanying story).

But it's a new year, and already it's becoming clear that independent labels are pulling highly competitive records out of their hats. We look for a major (so to speak) new group of labels to make it this year as successful start-ups.

**NEW SINGLES:** **Rainy Davis's** "Sweetheart" (Supertronic) is a nice example of how refined the New York sound is becoming. With its unpressured beat and nice overall polish, this is actually quite a stylish record. Good elaborated dub too from **Tony Humphries** and **Kenny Ortiz** . . . **B.B. & Q. Band**, unseen here since their first album, is back with a double-sided winner: "On The Shelf" (In Your Face, through Pretty Pearl, 212-245-3440) is smooth, slick r&b with a nice jazzy solo break for clubs and radio. The flip, "Dreamer," is along the lines of Five Star's newest, with a clean guest lead vocal by **Curtis Hairston**.

Otherwise, the major release of the week is **Wally Badarou's** "Chief Inspector" (Island Visual Arts)—following three months of import play. The better of the two import mixes is on the U.S. 12-inch pressing. There's also a buzz behind the B-side—a true bonus cut—"Novela Nas Dove," another intriguing instrumental (sort of an electro-samba) from Badarou's "Kiss Of The Spider Woman" soundtrack . . . **Total Contrast's** "The River" (London) is aggressive and exciting—miles away from the cool of "Takes A Little Time"—with a driving rhythm and modified gospel hook line. An added plus is in its really pumping dub version . . . **Johnny Dynell's** "Rhythm Of Love" (Pow Wow) is just as commercial as any Madonna record with its genuine polish and his trademark Latin-jazz notes. The Belgian/New York-recorded track was mixed by **Michael Brauer** and producer **Mark Kamins**.

**OTHER SINGLES**, briefly: "A Little Bit Of Love" (MCA) sounds like the **New Edition's** first convincing non-kid record with its tougher beat and adult lyric . . . **Milton Smith's** "You Blow My Mind" (Roulette) is cool and mellow electro-funk, somewhat in the Arrington style . . . **David Foster's** "tapDANCE" (Atlantic) is an interesting oddity along the Euro-pop lines of "Axel F." or "Miami Vice" with a dash of Shannon and the tapping feet of **Gregory Hines** (remember the tapping break in Chic's "My Feet Keep Dancing"?). . . **Trinere's** "I'll Be All You'll Ever Need" (Jampacked) is breaking out in sales and will fill the bill as this month's Shannon record, given the sleeper takeoff

of Lisa Lisa's Shannon-like second single . . . **Information Society's** "Running" adds stiff male unison singing to the "Planet Rock" rhythm (Wide Angle) . . . "Get Right Next To You" by **Shady** (Emergency) is a nice uptempo pop dancer with a very familiar bass bottom . . . Lisa's "Tempt Me" (Suite Beat), co-produced by Ian Anthony Stevens and Paul Parker, is a clear, sparkly-sounding Hi-NRG peak piece.

**BALLADS ON 12** and other oddities: They don't happen often—but, maybe they should. Long ballad cuts could well be placed on 12-inch, particularly if they are the extended, monologued variety. **Rene & Angela's** "Your Smile" is on this week's sales chart; and early last year, of course, "Careless Whisper" was a major seller. This week, **Ebo's** "I'd Rather Be By Myself" (Domino) is already shaping up as a major ballad hit on the black chart. Ebo was the lead singer for the post-Pendergrass **Blue Notes** . . . **Donald Dee's** "Dont'cha Go Nowhere" (Sutra) is airy and pleasant with a go-go-ish rhythm box note.

**Helen Terry**, as she appears with **Ray Parker Jr.** on "One Sunny Day" (Atlantic), could be **Patti Austin's** double. Perhaps the cut is a pointer toward how to showcase this fine singer effectively, who's had three duds (unreleased here) since exiting

Culture Club . . . **Masquerade's** "One Nation" (Streetwave/U.K.) is the damndest collage of the new and old around. The hectic pile-up of influences on the "Def mix" includes the female version of "Set It Off," Parliament/Funkadelic, "Good Times," the human beatboxes and the commentary raps.

**REMIXES:** **Leisa Dove's** "I Wish I Were Older" (Scorp-Gemi) with a more polished sound and a prominent banging drumbeat . . . We want to credit **Bruce Forest** who co-mixed the **Val Young** single with **M&M**, and **Joseph Watt**, who mixed all three of the cuts on the fine **Erasure** 12-inch on Sire . . . **Full Force's** "Unselfish Lover" (Columbia) combines walloping beat and sweet harmonies.

**THIS WEEK IN DANCE:**

1979: A remixed version of "Week-end" is released on a promotional Atlantic 12-inch. The cut, taken from **Patrick Adams' "Phreek"** album, becomes a peak-hour dance favorite of years' durability in New York's disco underground, but will not be released commercially until late 1982—after numerous pirate pressings have circulated, and after original lead singer **Christine Wiltshire** has teamed up with engineer **Bob Blank** and cut her own remake of the tune, credited to **Class Action**, on the **Sleeping Bag** label.

## Elvis Presley Cosmetics Line Gets 'Love Me Tender' Label

NASHVILLE EP Cosmetics Corporation, a subsidiary of Natural Choice Industries, plans to launch a line of Elvis Presley toiletries this spring.

Elvis Presley "Love Me Tender" shampoo, conditioner, moisturizing lotion and bubble-bath oil will reach drug stores and supermarkets starting in June, according to Gary Scaife, vice president of marketing for Natural Choice. The toiletries will be sold separately for \$3 and in four-product gift kits for \$12, Scaife says. A commemorative gift pack including an "antique" bronze coin will sell for \$15-\$17 in gift shops at Graceland, Nashville, Atlantic City, Las Vegas and other places connected to Presley's career.

"We're not looking for the one-time buyer," says Scaife. "We're looking for repeat buyers, so the products

are priced comparably with everyday toiletries. The people at Graceland say they've never had so much interest in an Elvis product. They say the phone is ringing off the hook."

Natural Choice obtained a license from the estate of Elvis Presley for a fee that will ultimately "run considerably more than six figures," Scaife says. The license gives Natural Choice sole right to use Presley's name on hair and body-care products for a specific term. Following the term, Natural Choice will have yearly options to use Presley's name in exchange for payment of a fee.

Advertising plans for the line have not yet been set, but Scaife says the product will be promoted in magazines, newspapers and on radio and television. There will be a kickoff program for the line at Graceland in March.

In addition to its Elvis Presley toiletries, Natural Choice also markets Pink Panther Lemonade, Pink Panther Cocoa With Pink Marshmallows and Popeye Punch fruit drinks.

ANDREW ROBLIN

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## Nu Shooz Jogging into U.S. Via European Roundtrip

NEW YORK Dutch-pressed import copies of "I Can't Wait" by **Nu Shooz** have started a long-way-around breakthrough for the Portland, Oregon-recorded single. Disk has scored substantial urban radio play in New York this month even though pre-release airing of imported records has been rare recently. "I Can't Wait" was in rotation at WBL5-FM and WRKS-FM for two weeks prior to its domestic rush-release on Atlantic late in January.

"The record came to my attention through Shep Pettibone," says **WRKS GM Barry Mayo**, who has the record in "regular" rotation. "I listened, liked it and put it on. Then, on a Friday night, I went out and did the clubs—I heard that record everywhere. I came in at 8 a.m. and raised the rotation."

"I Can't Wait" is in heavy rotation at WBL5, according to program director **B.K. Kirkland**, who has three imports from Britain in medium: "Dreamer" by **Curtis Hairston**, "I'll Be Your Friend" by **Precious Wilson** and "World Machine" by **Level 42**.

Kirkland believes that despite spotty retail availability of imports, they can be helpful in maintaining the individuality of the black/urban radio format. "Top 40 ran away with black superstars like **Diana Ross** and **Lionel Richie**," he says, "and we had to share the same

artists."

While adding such new American artists as **Eugene Wilde**, **Ready For The World** and **Whitney Houston**, **Kirkland** notes that playing imports by **Five Star**, **Loose Ends**, **Sade**, **Total Contrast** and **Princess** "gave distance" over the past year between top 40 and urban and provided "good, strong music in the vein we needed." **Nu Shooz** was added Jan. 2 as a pick hit and is now No. 25.

"I Can't Wait" was originally a cut on a demo tape by Portland producer **Rick Waritz** for his **Poolside** label. The release hit 30 top 40 play-lists in the Northwest by summer—and reached No. 1 at Portland's **KKRZ**—but never spread past its regional base.

After a remixed version appeared on the Los Angeles-based **Hot Tracks** music subscription service, the Dutch-based **Friends** label signed **Nu Shooz** for European release and again remixed the song, adding an emulator hook that won DJ support when import copies came to the U.S. in November.

"The phone started ringing," says Waritz, and Atlantic signed the record the first week of January. "The record's been dragging us around," he says. "It does what it wants to do."

BRIAN CHIN

## CD Called Music Industry's 'Savior'

### PolyGram Dinner for NARM Toasts the Configuration

BY MIKE HENNESSEY

HANOVER The consecration of Compact Disc as the medium that will guarantee continuing prosperity for the music industry was the theme of a speech made by PolyGram president Jan Timmer at a special dinner given here Jan. 21 by the group for the board of NARM.

The NARM delegation, meeting outside the U.S. for the first time in the organization's 28-year history, arrived in Hanover just three days after the PolyGram factory celebrated production of its 50 millionth Compact Disc.

At the dinner the NARM party, flown over and accommodated at PolyGram's expense, left no doubt that Timmer, in speaking of the CD as the "savior" of the music industry, was preaching to the converted.

"But when I predicted this in May, 1982, at the Billboard International Music Industry Conference in Athens, I was almost physically attacked for talking such bloody nonsense," Timmer said.

Timmer underlined the historical significance of the visit of the NARM board to the area of Germany where, almost a century ago,

Emil Berliner perfected one of Edison's inventions. "It was in 1898 that Berliner started the world's first record company, here in Hanover. And in 1982, another highly significant event began in Hanover—the start of Compact Disc production," he added.

It was Timmer's idea to invite the NARM board for a tour of the PolyGram CD plant, which proved a powerful public relations coup at a time when retailers in the U.S. are becoming increasingly convinced that CD is the key to their new prosperity.

Tower Records chief Russ Solomon said that business in his 36 U.S. stores had increased by 30% in 1985, and that 90% of this increase was due to growing Compact Disc sales. He added that Tower Records sold 12.8 million units of the configuration, worth some \$25 million.

Said Mickey Granberg, executive vice president of NARM: "Thank God for the Compact Disc. In 1984, it was Michael Jackson who was the No. 1 megastar. In 1985, the No. 1 star was CD, and we're going back to our membership to communicate very positive feelings about the future of the system."

The dinner was held on the eve of a visit to the CD plant, during which the NARM delegation learned that 28.7 million CDs were manufactured in 1985. By the end of this year, total production is expected to have passed the 100 million mark. The factory handles 5,000-plus titles from 280 different labels, and it is stepping up production capacity constantly through installation of additional presses and increased production efficiency. Injection-molding time has been cut from 35 seconds to 18 seconds, the same as for a conventional LP.

Hans Gout, newly appointed marketing director of the Philips-Du Pont joint venture (PDO), said that the Compact Disc system enables the industry to deliver sound and vision of undreamed-of quality. "Our industry has great growth potential as an audio/video business," he said. "And CD is the ideal carrier, not only for music but also for short-form videos, which could ultimately replace the single."

Gout added that 600 million singles are sold each year throughout the world, and that these could be superseded by a special CD, which would have a 15-minute audio track and a five-minute video clip.

On the purely video side, Gout contended that the laserdisk will prove to be the predominant carrier for feature films in the long term. "I'm sure that, in time, the function of VCRs will be purely that of time-shifting. Instead of seeing videotape rental, we shall see videodisk feature films as increasingly important sales items."

Gout revealed that the formal agreement between Philips and Du Pont bringing the PDO joint venture into effect will be signed in Eindhoven on March 24.

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## Japanese Criminal and Civil Actions Succeed

### Rental Shop Dubbing Beaten

BY SHIG FUJITA

TOKYO A series of major court cases last year—with resultant publicity about offenders and penalties imposed—has led to the virtual elimination of record rental stores in Japan operating with high-speed dubbing machines.

The Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) instigated five cases involving civil law and one where criminal legislation was invoked. There were also cases where rental store operators agreed to stop illegal dubbing, following stern warnings from the society.

In the biggest of the civil actions, two stores were ordered by Takamatsu City Court to pay JASRAC damages of some \$28,000 in compensation—this after the confiscation of two high-speed dubbing machines valued at some \$8,000.

The criminal action involved the counterfeiting of official JASRAC seals, and affixing them to illegally dubbed music tapes.

Police first arrested Yuji Tanoue, president of Horse Music, for making and selling illegal tapes, and Joji Kumagaya, president of cassette vendor Tatsumi Enterprise. These arrests were kept quiet to give police the opportunity to uncover the person responsible for counterfeiting the JASRAC seals. Eventually they captured Kazuo Tone, who operated Copal music publishing.

In court it was said that Tanoue and Kumagaya had been making illegal tapes since March, 1984, and buying some 60,000 fake JASRAC seals from Tone. Proceeds from the sale of tapes was said to have ex-

ceeded \$500,000.

Itzumi Usui, head of JASRAC's mechanical and publication rights licensing division, says media publicity has done a lot to stamp out illegal high-speed dubbing and the official JASRAC seal is now to be changed at least every other year to counter counterfeiting.

## Stations Keep Low CanCons

### Federal Cabinet Backs CRTC Ruling

OTTAWA The Canadian Independent Record Production Assn. (CIRPA) and the Canadian Music Publishers Assn. (CMPA) have lost their appeal of a broadcast-regulator ruling that allowed some FM stations to back away from their Canadian-content (CanCon) commitments.

The federal cabinet recently told the organizations that it would not vary, rescind or refer back for reconsideration a ruling last fall by the Canadian Radio-Television & Telecommunications Commission (CRTC) that allowed FM licensees in Edmonton, Calgary, Toronto and elsewhere to reduce their CanCon commitments. The stations meet the minimum guideline of 20% for FM, but the organizations had argued that the licenses were handed out

on the basis of how much the stations were willing to exceed the minimum.

"We will continue to file appeals for every decision of this nature," says Earl Rosen, executive director of CIRPA. "We still see it as a blow to the Canadian music scene."

The broadcasters argued that there was not enough strong Canadian material to merit the high CanCon conditions of licensing. Even though 1985 was perhaps the strongest year to date for domestic records, the radio stations said recent history has shown that the business goes in cycles, so they expect to be facing a lull in Canadian music soon. The CRTC bought that argument and last year reduced the CanCon levels for nearly a dozen stations.

## Project Stalls in U.S.

TORONTO Dee Nicholson is a little puzzled. If Project Live Audience, the anti-drunk-driving campaign she's running, is so coveted by people in the U.S., why aren't people calling her to follow up their pledges of support?

In all, the project has lured more than 100 artists from all over the world to videotape messages for broadcast. Epic Records may be working hard to make sure that its artists do the same, but Nicholson wants to point out that her project was there first.

Duran Duran, Sting, Huey Lewis, Daryl Hall & John Oates, Twisted Sister, Bryan Adams, 'til Tuesday and scores of others have taped promos of varying lengths for the project, which is funded by the Carling O'Keefe brewery in Canada and the

MuchMusic Network.

The spots have been in use in Canada for about a year, Nicholson reports. But, in spite of productive meetings with the National Assn. of Broadcasters and discussions with the U.S. Highway Traffic Safety Assn. about using the spots, no action has been taken. "I'm not sure why," she says.

Nicholson is now working with an international association of bar owners to run the videos in drinking establishments. The project has already been given the support of several anti-drinking groups and the Ontario provincial government. School boards and universities utilize the PSAs, too.

## A&R \$\$ Boost, Staff Restructuring

### Quality Plans Big Changes

TORONTO Quality Records of Canada plans to increase its domestic a&r budget and to consolidate its field staff—which, says national promotion director Larry McRae, should lead to better product promotion.

The company, which recently lost the Motown label to MCA Records Canada for distribution, will be aggressive this year in pursuing Canadian talent. At the same time, McRae says, the restructuring of the firm as a result of the sale by parent company Selkirk Communications of its manufacturing plant should result in improved efficiency.

The company had been divided in two offices in Toronto and, in some cities, direct marketing staff did not work non-direct product. The restructuring means that Quality staff now will work both types of product. For McRae, it means extra staff in some cities.

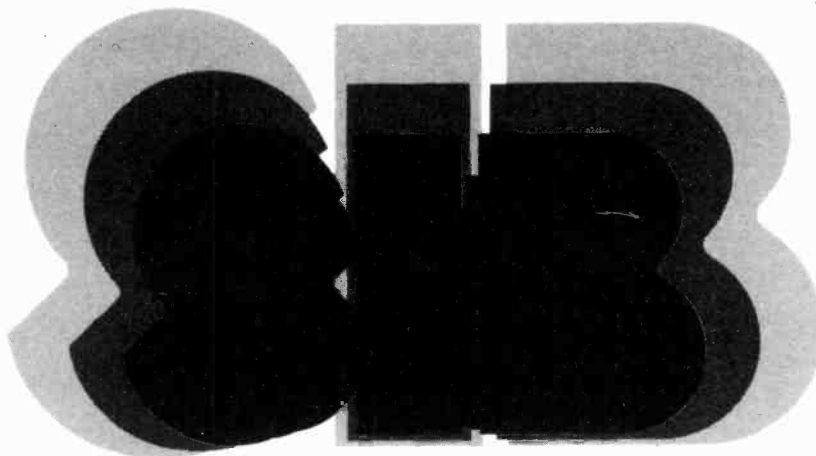
Quality now has six artists on its

roster and several more through licensing arrangements. Its top act is FM, but the label has recently concluded a short-term deal with former WEA Music of Canada artists Images In Vogue and is seeking a longterm deal, McRae says.

## Westwood Arm

TORONTO Westwood One and Selkirk Broadcasting Ltd. have formed Westwood One Canada, a subsidiary firm that will offer Westwood's catalog of programming to radio and advertisers.

Selkirk president Ken A. Baker has announced that John Roarke, a veteran broadcast executive, will head the Toronto-based firm. Roarke assumes the title of vice president and general manager and will work closely with Suzanne Olson Kahane, managing director of Westwood One in Los Angeles.



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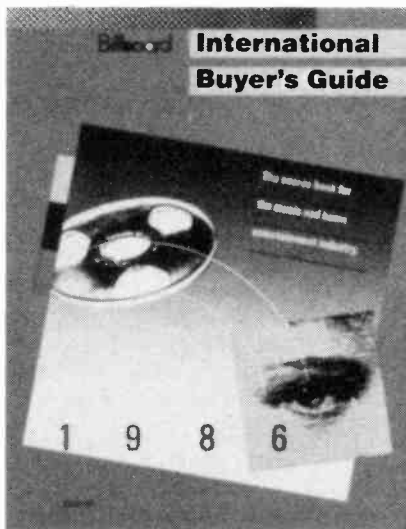
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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 2/1/86

This Week	Last Week	SINGLES
1	1	THE SUN ALWAYS SHINES ON TV AHA WARNER
2	8	ONLY LOVE NANA MOUSKOURI CARRERE
3	2	WALK OF LIFE DIRE STRAITS VERTIGO/PHONOGRAM
4	15	BORDERLINE MADONNA SIRE
5	4	BROKEN WINGS MR MISTER RCA
6	28	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING BILLY OCEAN JIVE
7	3	WEST END GIRLS PET SHOP BOYS PARLOPHONE
8	10	SUSPICIOUS MINDS FINE YOUNG CANNIBALS LONDON
9	6	SATURDAY LOVE CHERELLE WITH ALEXANDER O'NEAL TABU
10	13	SYSTEM ADDICT FIVE STAR TENT/RCA
11	5	YOU LITTLE THIEF FEARGAL SHARKEY VIRGIN
12	21	THE PHANTOM OF THE OPERA SARAH BRIGHTMAN & STEVE HARLEY POLYDOR
13	9	ALICE I WANT YOU JUST FOR ME FULL FORCE CBS
14	12	ITS ALRIGHT (BABY'S COMING BACK) EURYTHMICS RCA
15	20	PULL TO THE BUMPER GRACE JONES ISLAND
16	7	HIT THAT PERFECT BEAT BRONSKI BEAT FORBIDDEN FRUIT/LONDON
17	NEW	SANCTIFY YOURSELF SIMPLE MINDS VIRGIN
18	11	WHO'S ZOOMIN WHO ARETHA FRANKLIN ARISTA
19	31	LIVING IN AMERICA JAMES BROWN SCOTTI BROTHERS
20	29	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
21	14	RUSSIANS STING A&M
22	23	LIFES WHAT YOU MAKE IT TALK TALK EMI
23	36	HOW WILL I KNOW WHITNEY HOUSTON ARISTA
24	16	GIRLIE GIRLIE SOPHIA GEORGE WINNER
25	34	IMAGINATION BELOUIS SOME PARLOPHONE
26	17	LEAVING ME NOW/RE MIX LEVEL 42 POLYDOR
27	22	SPIRIT OF 76 THE ALARM IRS/MCA
28	19	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA
29	NEW	SHOT IN THE DARK OZZY OSBOURNE EPIC
30	37	IF I RULED THE WORLD KURTIS BLOW CLUB/PHONOGRAM
31	18	RING OF ICE JENNIFER RUSH CBS
32	NEW	MY MAGIC MAN ROCHELLE WARNER
33	24	SHAKE YOUR FOUNDATIONS AC/DC ATLANTIC
34	NEW	THE CAPTAIN OF HER HEART DOUBLE POLYDOR
35	NEW	IF YOU'RE READY (COME GO WITH ME) RUBY TURNER JIVE
36	26	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN VIRGIN
37	NEW	RISE PUBLIC IMAGE LIMITED VIRGIN
38	38	CUT ME DOWN/REMIX LLOYD COLE & THE COMMOTIONS POLYDOR
39	NEW	DON'T LET ME BE MISUNDERSTOOD COSTELLO SHOW/CONFEDERATES F BEAT
40	NEW	THE PROMISE ARCADIA PARLOPHONE
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	AHA HUNTING HIGH AND LOW WARNER
3	3	BARBRA STREISAND THE BROADWAY ALBUM CBS
4	4	LEVEL 42 WORLD MACHINE POLYDOR
5	5	STING THE DREAM OF THE BLUE TURTLES A&M
6	7	GRACE JONES ISLAND LIFE ISLAND
7	12	EURYTHMICS BE YOURSELF TONIGHT RCA
8	6	MADONNA LIKE A VIRGIN SIRE
9	10	WHITNEY HOUSTON ARISTA
10	9	GO WEST CHRYSALIS
11	8	VARIOUS NOW THATS WHAT I CALL MUSIC 6 VIRGIN/EMI
12	13	FEARGAL SHARKEY VIRGIN
13	15	FINE YOUNG CANNIBALS LONDON
14	21	MADONNA THE FIRST ALBUM SIRE
15	16	SIMPLE MINDS ONCE UPON A TIME VIRGIN
16	11	SADE PROMISE EPIC
17	19	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS
18	27	FIVE STAR LUXURY OF LIFE TENT/RCA
19	14	JENNIFER RUSH CBS
20	18	VARIOUS HITS 3 CBS/WEA
21	17	CHERELLE HIGH PRIORITY TABU
22	23	LLOYD COLE & THE COMMOTIONS EASY PIECES POLYDOR
23	22	RICHARD CLAYDERMAN THE CLASSIC TOUCH DECCA/DELPHINE
24	26	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
25	20	PHIL COLLINS NO JACKET REQUIRED VIRGIN
26	24	TINA TURNER PRIVATE DANCER CAPITOL
27	28	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
28	NEW	INCANTATION MUSIC OF THE ANDES NOUVEAU MUSIC
29	40	DIRE STRAITS ALCHEMY/DIRE STRAITS LIVE VERTIGO/PHONOGRAM
30	29	GEORGE BENSON THE LOVE SONGS K TEL
31	NEW	TALKING HEADS LITTLE CREATURES EMI
32	30	KATE BUSH HOUNDS OF LOVE EMI
33	NEW	U2 UNDER A BLOOD RED SKY ISLAND
34	32	BRYAN ADAMS RECKLESS A&M
35	39	QUEEN QUEENS GREATEST HITS EMI
36	25	VARIOUS THE LOVE ALBUM TELSTAR
37	31	BRUCE SPRINGSTEEN BORN IN THE USA CBS
38	NEW	DIRE STRAITS LOVE OVER GOLD VERTIGO
39	36	U2 THE UNFORGETTABLE FIRE ISLAND
40	37	SADE DIAMOND LIFE EPIC

## CANADA (Courtesy The Record) As of 1/30/86

1	2	SINGLES
1	2	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
2	4	THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS ARISTA/RCA
3	1	LIVE IS LIFE OPUS POLYDOR/POLYGRAM
4	12	ROCK ME AMADEUM FALCO A&M
5	7	WHEN THE GOING GET TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN JIVE/QUALITY
6	6	I'M YOUR MAN WHAM! COLUMBIA/CBS
7	10	FACE THE FACE PETE TOWNSHEND ATCO/WEA
8	8	TARZAN BOY BALTIMORA CAPITOL
9	9	EVERYTHING IN MY HEART COREY HART AQUARIUS/CAPITOL
10	17	LIFE IN A NORTHERN TOWN THE DREAM ACADEMY WEA
11	11	SUN CITY ARTISTS UNITED AGAINST APARTHEID CAPITOL
12	5	SEPARATE LIVES PHIL COLLINS/MARILYN MARTIN WARNER BROS./WEA
13	20	PARTY ALL THE TIME EDDIE MURPHY CBS
14	14	TALK TO ME STEVIE NICKS MODERN/WEA
15	3	BROKEN WINGS MR. MISTER RCA
16	16	BURNING HEART SURVIVOR CBS
17	NEW	THE SUN ONLY SHINES ON T.V. A-HA WARNER BROS./WEA
18	NEW	LIVING IN AMERICA JAMES BROWN CBS
19	15	I MISS YOU KLYMAXX MCA
20	NEW	CONGA MIAMI SOUND MACHINE CBS
1	1	ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	4	ZZ TOP AFTERBURNER WARNER BROS./WEA
3	9	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
4	2	JOHN COUGAR MULLEN/CAMP SCARECROW RIVA/POLYGRAM
5	3	HEART NEVER CAPITOL
6	6	BRYAN ADAMS RECKLESS A&M
7	16	SADE PROMISE PORTRAIT/CBS
8	5	SIMPLE MINDS ONCE UPON A TIME VIRGIN/A&M
9	13	PETE TOWNSHEND WHITE CITY ATCO/WEA
10	10	MR. MISTER BROKEN WINGS RCA
11	7	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
12	12	THE CARS GREATEST HITS ELEKTRA/WEA
13	8	VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA
14	11	STEVIE NICKS ROCK A LITTLE MODERN/WEA
15	14	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
16	15	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
17	NEW	A-HA HUNTING HIGH AND LOW WARNER BROS./WEA
18	NEW	WHITNEY HOUSTON ARISTA/RCA
19	NEW	STING THE DREAM OF THE BLUE TURTLES A&M
20	20	STARSHIP KNEE DEEP IN THE HOOPLA GRUNT/RCA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 2/3/86

1	1	SINGLES
1	1	JEANNY FALCO GIG/TELDEC
2	3	OHNE DICHS (SCHLAF ICH HEUTE NACHT NICHT EIN) MUENCHNER FREIHEIT CBS
3	2	WEST END GIRLS PET SHOP BOYS PARLOPHONE/EMI/ZYX
4	7	PICTURES IN THE DARK MIKE OLDFIELD WITH ANITA HEGERLAND & BARRY PALMER VIRGIN/ARIOLA
5	NEW	THE SUN ALWAYS SHINES ON TV AHA WARNER/WEA
6	4	RUSSIANS STING A&M
7	8	NON E VERO LADY LILY PAPAGAYO/EMI
8	14	HIT THAT PERFECT BEAT BRONSKI BEAT LONDON/METRONOME
9	12	BA BA BANKUEBERFALL ERSTE ALLGEMEINE VERUNRSICHERUNG EMI
10	9	DEIN IST MEIN GANZES HERZ HEINZ RUDOLF KUNZE WEA
11	10	BROKEN WINGS MR MISTER RCA
12	5	NIKITA ELTON JOHN ROCKET/PHONOGRAM
13	6	A GOOD HEART FEARGAL SHARKEY VIRGIN/ARIOLA
14	15	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
15	11	WE BUILT THIS CITY STARSHIP RCA
16	NEW	BURNING HEART SURVIVOR SCOTTI BROS/BELLAPHON
17	NEW	WALK OF LIFE DIRE STRAITS VERTIGO/PHONOGRAM/PMV
18	20	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA/ARIOLA
19	13	IN THE HEAT OF THE NIGHT SANDRA VIRGIN/ARIOLA
20	16	FACE TO FACE PETE TOWNSHEND ATCO/WEA
1	1	ALBUMS
1	1	JENNIFER RUSH MOVIN' CBS
2	2	FALCO 3 FALCO GIG
3	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
4	5	WHITNEY HOUSTON ARISTA/ARIOLA
5	4	STING THE DREAM OF THE BLUE TURTLES A&M
6	7	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
7	9	RUDI RAMBA ZAMBA UND SEINE PARTY TIGER RAMBA ZAMBA DINO
8	6	JENNIFER RUSH CBS
9	11	ZZ TOP AFTERBURNER WARNER/WEA
10	8	ALISON MOYET ALF CBS
11	13	SADE PROMISE EPIC/CBS
12	15	AHA HUNTING HIGH AND LOW WARNER/WEA
13	12	MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA
14	10	HEINZ RUDOLF KUNZE DEIN IST MEIN GANZES HERZ WEA
15	16	THE ALAN PARSONS PROJECT STEREOTOMY ARISTA/ARIOLA
16	14	KATE BUSH HOUNDS OF LOVE EMI
17	NEW	MIKE OLDFIELD THE COMPLETE MIKE OLDFIELD VIRGIN/ARIOLA
18	18	PETE TOWNSHEND WHITE CITY ATCO/WEA
19	19	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
20	NEW	SOUNDTRACK ROCKY IV SCOTTI BROS/BELLAPHON

## FRANCE (Courtesy Europe 1) As of 1/26/86

1	2	SINGLES
1	2	PAPA CHANTEUR JEAN LUC LAHAYE PHONOGRAM
2	1	JE TE DONNE JEAN JAQUES GOLDMAN & MICHAEL JONES CBS
3	4	EN L'AN 2001 PIERRE BACHELET RCA
4	3	TAKE ON ME AHA WEA
5	9	MARIA MAGDALENA SANDRA CARRERE
6	5	ET TU DANSES AVEC LUI C JEROME PATHE
7	6	I'M A LOVER ANDREA POLYDOR
8	10	LE JOUR S'EST LEVE TELEPHONE VIRGIN
9	8	L'AZIZA DANIEL BALAYOINE BARCLAY
10	7	PART TIME LOVER STEVIE WONDER RCA
1	3	ALBUMS
1	3	RENAUD MISTRAL GAGNANT VIRGIN
2	1	JEAN JAQUES GOLDMAN NON HOMOLOGUE CBS
3	2	JEAN FERRAT JE NE SUIS QU'UN CRI MEYS
4	4	SADE PROMISE CBS
5	NEW	MICHEL SARDOU CHANTEUR DE JAZZ TREMA
6	5	DISQUE DES RECORDS COMPILATION LEDERMAN RCA
7	6	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
8	NEW	STING DREAM OF THE BLUE TURTLES POLYDOR
9	NEW	CURE THE HEAD ON THE DOOR POLYDOR
10	9	MADONNA LLKE A VIRGIN WEA

## AUSTRALIA (Courtesy Kent Music Report) As of 2/3/86

1	1	SINGLES
1	1	WE BUILT THIS CITY STARSHIP GRUNT/RCA
2	2	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
3	3	I'M YOUR MAN WHAM EPIC/CBS
4	7	BROKEN WINGS MR MISTER RCA
5	12	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTEN/EMI
6	14	SEE THE DAY DEE C LEE CBS
7	4	SPECIES DECEASES MIDNIGHT OIL CBS
8	6	THE POWER OF LOVE JENNIFER RUSH CBS
9	5	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
10	11	SAY I'M YOUR NUMBER ONE PRINCESS LIBERATION/EMI
11	9	CLOSE TO ME THE CURE FICTION/WEA
12	8	CAN'T WAIT TO SEE YOU EUROGLIDERS CBS
13	15	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK ARISTA/FESTIVAL
14	19	MIAMI VICE THEME JAN HAMMER WEA
15	16	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN WEA
16	13	WORKING CLASS MAN JIMMY BARNES MUSHROOM/FESTIVAL
17	10	NIKITA ELTON JOHN ROCKET/POLYGRAM
18	17	DON'T GO PSEUDO ECHO EMI
19	NEW	TONIGHT SHE COMES THE CARS ELEKTRA/WEA
20	NEW	YOU BELONG TO THE CITY GLENN FREY MCA/WEA
1	2	ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	1	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
3	4	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS/FESTIVAL
4	3	TALKING HEADS LITTLE CREATURES EMI
5	6	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
6	9	THE CARS THE CARS GREATEST HITS ELEKTRA/WEA
7	7	BRYAN ADAMS RECKLESS A&M/FESTIVAL
8	5	COLD CHISEL BEST OF RADIO SONGS WEA
9	12	SADE PROMISE EPIC/CBS
10	13	THE CURE THE HEAD ON THE DOOR FICTION/WEA
11	8	INXS LISTEN LIKE THIEVES WEA
12	11	BARBRA STREISAND THE BROADWAY ALBUM CBS
13	15	WHITNEY HOUSTON ARISTA/FESTIVAL
14	10	BILLY JOEL GREATEST HITS VOLUMES 1 & 2 CBS
15	18	HOODU GURUS MARS NEEDS GUITARS BIG TIME/EMI
16	14	VARIOUS 1986 OUT NOW EMI
17	NEW	LLOYD COLE AND THE COMMOTIONS EASY PIECES POLYDOR/POLYGRAM
18	19	EUROGLIDERS ABSOLUTELY CBS
19	NEW	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
20	NEW	PSEUDO ECHO LOVE AND ADVENTURE EMI

## JAPAN (Courtesy Music Labo) As of 2/3/86

1	NEW	SINGLES
1	NEW	BANANA NO NAMIDA USHIROYUBI SASAREGUMI CANYON/NAS/FUJI PACIFIC
2	1	KAMEN BUTOHKAI SHONNENAI WARNER PIONEER/JOHNNYS
3	NEW	KAYOKYOKU TUNNELS VICTOR/A TO Z
4	6	DANCING HERO YOKO OGINOME VICTOR/CHAPEL INTERSONG
5	2	FUYU NO OPERAGLASS ERI NITTA CANYON/FUJI PACIFIC/BOND
6	3	FRIENDS REBECCA CBS SONY/SHINKO M/NTV M
7	NEW	TORA TORA TORA SHIBUGAKITA CBS SONY/JOHNNYS
8	5	CANDLE NO HITOMI KOJI KIKAWA SMS/WATANABE
9	4	KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
10	NEW	ORETACHI DAKENO YAKUSOKU KAZUYA KIMURA FOR LIFE/NICHION/YOSHIMOTO
11	7	KUHSO KISS CCB POLYDOR/NICHION
12	8	BE BOP HIGH SCHOOL MIHO NAKAYAMA KING/NICHION BURNING P
13	9	NANTETTATE IDOL KYOKO KOIZUMI VICTOR/BURNING P
14	10	OTOKO BUNE MIKA SHINNO RVC/GEIEI
15	NEW	YUME SENBYO CHEMEI HORI CANYON/HORI M
16	12	ATSUKI KOKORONI AKIRA KOBAYASHI PHONOGRAM/FUJI PACIFIC
17	NEW	MY REVOLUTION MISATO WATANABE EPIC SONY/THUNDER/NICHION
18	19	SAYONARA NO MEMAI YOKO MINAMINO RVC/FUJI PACIFIC/JCM
19	11	AJIIN TERESA TENG TAURUS/JCM
20	13	FF HOUND DOG CBS SONY/GRANDMOTHER
1	1	ALBUMS
1	1	REBECCA REBECCA 4 CBS/SONY
2	2	KIYOTAKA SUGIYAMA OMEGA TRIBE FIRST FINAL VAP
3	3	ANZENCHITAI ANZENCHITAI 4 KITTY
4	5	YUMI MATSUTOYA DA DIDA TOSHIBA/EMI
5	4	AKINA NAKAMORI MY BEST THANKS WARNER/PIONEER
6	6	STEVIE WONDER IN SQUARE CIRCLE VICTOR
7	7	AKIKO KOBAYASHI FALL IN LOVE FUN HOUSE
8	8	CCB BOKUTACHI NO NO NO POLYDOR
9	9	HOUND DOG SPIRITS CBS/SONY
10	10	AHA HUNTING HIGH AND LOW WARNER/PIONEER
11	NEW	SOUND TRACK MUSIC FROM THE MOTION PICTURE RONIN FOR LIFE
12	12	MASASHI SADA JIBUN SHOKOGUM FREE FLIGHT
13	14	YUTAKA OZAKI KOWARETA TOBIRA KARA CBS/SONY
14	15	SADE PROMISE EPIC/SONY
15	13	MIHO NAKAYAMA AFTER SCHOOL KING
16	16	SOUND TRACK CHORUS LINE POLYSTAR
17	17	MINAKO HONDA M' SYNDROME TOSHIBA/EMI
18	19	SOUTHERN ALL STARS KAMAKURA VICTOR
19	11	ARCADIA SO RED THE ROSE TOSHIBA/EMI
20	20	WHITNEY HOUSTON PHONOGRAM

## ITALY (Courtesy Germano Ruscutto) As of 1/27/86

1	2	SINGLES
1	2	TAKE ON ME AHA WEA
2	6	DIAMOND VIA VERDI IBIZA/CBS
3	3	SUGAR SUGAR LORELLA CUCCARINI POLYGRAM
4	4	QUESTIONE DI FEELING RICCARDO COCCIANTE AND MINA VIRGIN/EMI
5	1	ELECTION DAY ARCADIA EMI
6	NEW	SAY YOU SAY ME LIONEL RICHIE RICORDI
7	10	I'M YOUR MAN WHAM CBS
8	18	KISS ME LICIA CRISTINA D'AVENA FIVE RECORDS/CGD MM
9	9	ALIVE AND KICKING SIMPLE MINDS VIRGIN/EMI
10	8	SOLE PAPA POMPEO E CARLOTTA RICORDI
11	7	BAD BOY DEN HARRROW BABY RECORDS
12	NEW	SUN CITY ARTISTS UNITED AGAINST APARTHEID EMI
13	NEW	TI SENTO MATIA BAZAR ARISTON
14	12	PART TIME LOVER STEVIE WONDER RICORDI
15	5	ROCK ME AMADEUM FALCO CTL/CGD MM
16	NEW	FIDATI RAFFAELLA CARRA FONIT CETRA
17	NEW	LIFES WHAT YOU MAKE IT TALK TALK EMI
18	14	SLAVE TO THE RHYTHM GRACE JONES EMI
19	15	IN THE HEAT OF A NIGHT SANDRA RICORDI
20	17	THATS WHAT FRIENDS ARE FOR DIONNE AND FRIENDS ARISTA/CGD

# LATIN NOTAS

by Enrique Fernandez



**T**HE HEAD OF RCA RECORDS' U.S. Latin division, **Mario de la Higuera**, has been transferred to what is described by the major as "a key position in RCA Mexico." De la Higuera was vice president for U.S. Latin music, heading the major's push into the North American Latin market.

Although there is no official announcement of de la Higuera's new title, **Manuel Sosa**, vice president for Latin America of **RCA/Ariola International**, indicated that the Mexican position will put de la Higuera in charge of "operational activities" in Mexico. These will include manufacturing, distribution and studios, among others.

Sosa will temporarily be the acting head of the U.S. Latin division. There are no confirmed plans to find a

## 'Key position' for RCA's de la Higuera

replacement for de la Higuera, nor have there been any reasons given for the move.

Asked about RCA's plans in the Latin market, Sosa insisted on the growth of the company, but pointed out that much depends on the parallel import situation, which is hurting the entire U.S. Latin industry. Sosa indicated that action was being taken through the **RIAA**, but he was not at liberty to spell out the plans. "In any case," he added, "parallel imports hurt not only our company but the entire U.S. Latin industry."

**A QUARTET INSTEAD OF A QUINTET** will be the

shape of **Menudo** for a while due to the early departure for health reasons of **Roy Rossello**. According to the group's founder and manager **Edgardo Diaz**, Rossello's chronic headaches had prevented him from making concert dates, promotional appearances and recordings.

Rosello's early retirement will postpone the replacement of member **Charlie Rivera**, who was due for turnover according to the group's strict policy of finding new members to keep Menudo's pre-voice-change sound. It was indicated that for special performances, such as the group's traditional appearance at San Juan's **Bellas Artes** theatre, Rosello will be joining the ensemble.

**DUE FOR MARCH RELEASE:** A much-anticipated album by **EMI** artist **Rocio Jurado**, composed, arranged and produced by **Manuel Alejandro**. It's expected that the collaboration between two of Spain's most successful artists will hit record sales, since *la Jurado* enjoys a great following and everything that **Alejandro** touches literally turns to gold.

**FIRST WE HAD** a Spanish Invasion. Then came the Mexican Invasion. The recent wave seems to come from Venezuela, as leading companies from that South American country unleash their artists in U.S. Latin territory. Labels like **Sonotone** and **Rodven** are promoting a dizzying number of Venezuelan artists, many of them previously unknown in the U.S.

The hook? Venezuela is a major exporter of *telenovelas* (Spanish-language soaps) to the U.S. And each *telenovela* has a theme song guaranteed to become a hit.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**DUBBING UNLIMITED:** The Italian copyright laws are notoriously lax when it comes to the protection of live performances dating back 20 years or more, and many historic renditions have been issued on disk without the permission of the artist or estate—let alone remuneration.

One of the more interesting of such releases to achieve general circulation is an album just released by Canadian label **Fanfare**, which groups seven arias performed live by **Maria Callas**, recorded either in concert or from radio broadcast. In the group are se-

## Fanfare surrenders to Italy's 'live' loopholes

lections the celebrated diva performed during her prime years (ca. 1950), among them excerpts from "Norma," "La Traviata" and "Lucia," all widely circulated in "private" editions over the years.

What makes this particular album of special interest is a note that appears on the liner of this "Maria Callas Live!" package. With rare frankness—in view of the general industry stance against the practice of dubbing from commercial recordings—the note reads:

"Copyright restrictions do not apply to the material contained in this recording, therefore subsequent duplication is permitted."

**FUTURES:** The Berlioz "Romeo et Juliette" (complete) was recorded last weekend for **Angel** by the Philadelphia Orchestra, conducted by **Riccardo Muti**. Soloists include **Jessye Norman**, **Simon Estes** and **John Aler**. **Angel's** vice president **John Patrick** also

notes increased activity in Canada, particularly now that the label has found a more acoustically glamorous recording venue for the **Toronto Symphony Orchestra** in nearby **Kitchener**. The label's excited about a Holst "The Planets" just taped there under the direction of **Andrew Davis**. **Anton Kwiatkowski** produced. Upcoming from the orchestra is a **Rachmaninoff** Second Piano Concerto with young **Alexander Toradze** as soloist.

**Sir Georg Solti** and the **Chicago Symphony** were to take some time from recording sessions last week to cut the **Chicago Bears'** fight song, "Bear Down, Chicago Bears." Otherwise, the orchestra was to record a **Tchaikovsky** album for **London**, programming the "1812 Overture," the "Romeo & Juliet Overture" and the "Nutcracker Suite."

**Alison Ames**, **Deutsche Grammophon** chief in the U.S., was in Vienna last week for the taping of the first opera conducted for the label by **James Levine**. "Ariadne auf Naxos" was the work, and the soloists included **Anna Tomowa-Sintow**, **Kathleen Battle**, **Agnes Baltsa** and **Hermann Prey**. A trimmed-down Vienna Philharmonic was used, and final sessions scheduled for June will find **Placido Domingo** before the microphones.

There's lots of keyboard music due from **DG**. **Vladimir Horowitz** begins his third album for the label this week—mostly Schubert, but also some Liszt transcriptions of Schubert songs. Next month will find **Rudolf Serkin** recording several Beethoven sonatas for the label, among them the ever-popular "Waldstein" and "Appassionata." More immediate is next month's release of **Alexis Weissenberg's** first recordings for **DG**, a pair of albums devoted respectively to **Debussy** and **Scarlatti**.

FOR WEEK ENDING FEBRUARY 8, 1986

Billboard

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# TOP LATIN ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
<b>POP</b>						
	1	5	3	JOSE JOSE	PROMESAS	ARIOLA 18
	2	4	25	JULIO IGLESIAS	LIBRA	CBS 50336
	3	1	23	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	4	3	9	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	5	2	21	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	6	6	9	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	7	8	19	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	8	7	13	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	9	—	3	MARIA CONCHITA	O ELLA, O YO	A&M 37013
	10	22	3	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	11	12	19	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	12	11	9	DYANGO	POR AMOR AL ARTE	ODEON 7462
	13	10	13	CAMILO SESTO	TUYO	ARIOLA 6077
	14	24	3	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	15	17	33	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	16	21	25	LOLITA	PARA VOLVER	CBS 60343
	17	16	27	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	18	19	7	EASY LOVE	EASY LOVE	SONO-RODVEN 001
	19	18	33	EMMANUEL	EMMANUEL	RCA 7337
	20	9	33	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	21	14	33	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	22	13	19	LANI HALL	ES FACIL AMAR	A&M 37012
	23	—	1	PANDORA	COMO TE VA MI AMOR	RCA 7466
	24	—	1	LUCIA MENDEZ	TE QUIERO	ARIOLA 651
	25	25	5	RAPHAEL	25 ANOS	CBS 80393
<b>TROPICAL/SALSA</b>						
	1	1	11	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	2	3	11	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
	3	2	15	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	4	5	13	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	5	6	7	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	6	4	11	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	7	12	33	EL GRAN COMBO	INNOVATION	COMBO 2042
	8	7	5	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	9	9	7	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	10	14	33	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	11	15	29	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	12	17	33	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	13	8	5	WILLIE CHIRINO	SARABANDA	CBS 10394
	14	18	5	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	15	25	3	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
	16	10	7	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	17	24	3	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
	18	11	13	LA CRITICA DE OSCAR D'LEON	EN NUEVA DIMENSION	TH 2373
	19	13	7	LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009
	20	16	9	ARAMIS CAMILO	ARAMIS CAMILO Y LA ORGANIZACION	MUNDO 011
	21	21	5	HUGO BLANCO	BAILABLES # 13	WEST SIDE 4166
	22	—	1	COSTA BRAVA	DANDO DE QUE HABLAR	PROFONO 90380
	23	—	1	TITO PUENTE	MAMBO DIABLO	PICANTE 283
	24	—	1	CARLOS ALFREDO	MERENGUE CON OPERA	TH 2371
	25	20	7	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93
<b>REGIONAL MEXICAN</b>						
	1	1	33	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	4	3	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	3	3	31	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	5	13	LOS YONICS	LOS YONICS	PROFONO 90448
	5	8	13	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	6	6	5	RAMON AYALA	DE GIRA INTERNACIONAL	FREDDIE 1333
	7	7	19	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	8	2	21	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	9	9	33	VIKKI CARR	CON MARIACHI	CBS 20744
	10	11	17	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	11	21	33	LOS CAMINANTES	15 EXITOS	LUNA 1110
	12	13	29	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	13	14	9	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	14	12	17	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319
	15	15	33	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	16	10	33	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	17	18	7	LOS TRAILEROS DEL NORTE	LOS TRAILEROS DEL NORTE	TH 2356
	18	—	1	LA SONORA DINAMITA	SIDA	ECO 26122
	19	24	3	LOS CADETES DE LINARES	SERA TARDE	RAMEX 1142
	20	—	1	GERARDO REYES	16 TESOROS MUSICALES DE MEXICO	CBS 10385
	21	—	1	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	22	20	21	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	23	22	31	LOS BUKIS	MI FANTASIA	PROFONO 3122
	24	—	1	ESTRELLAS DE PIEDRAS NEGRAS	16 EXITOS	MONTE 1001
	25	—	1	PIO TRIVINO Y MAJIC	MAJIC FEVER	RCA 6761

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT 100 SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'THAT'S WHAT FRIENDS ARE FOR', 'BURNING HEART', 'I'M YOUR MAN', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'LET'S GO ALL THE WAY', 'NIGHT MOVES', 'CARAVAN OF LOVE', etc.



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**DIONNE & FRIENDS** set an Arista record with their fourth week at No. 1 (see Chartbeat, page 6), even as the competition for the top spot was heating up. "That's What Friends Are For" is still first in sales and airplay points, but **Survivor's** "Burning Heart" (Scotti Bros.), bulleted at No. 2, and **Wham!'s** "I'm Your Man" (Columbia), bulleted at No. 3, are within striking distance. And **Billy Ocean** and **Whitney Houston** (both Arista) are breathing right down the necks of the top three. Any of these titles could emerge on top next week.

**AN INCREDIBLE** 39 new records have entered the chart since the first of the year. This week, Austrian rock star **Falco** makes his first appearance on the Hot 100 as "Rock Me Amadeus" (A&M) jumps over eight other new entries, some by well-established artists, to become the "Hot Shot Debut" at No. 79. It's rare that a record partly in a foreign language (German in this case) appears on the Hot 100 at all, much less as the highest debut.

**A RECORD THAT** holds steady at No. 74 in its 13th week on the chart might seem to be over. But, "Can You Feel The Beat" by **Lisa Lisa & Cult Jam with Full Force** (Columbia) is a big hit in some of the markets where it has been heavily exposed. Says **Larry Berger**, PD of WPLJ New York, "This was not one we were looking for... it landed in our lap. We spotted it on local 12-inch singles sales reports, then it emerged on 7-inch singles sales reports, then requests grew. We tested it on the air, and we soon had a pretty rosy picture across the board—in call-outs, retail sales and requests. It went 20 to 14 on our power hit survey this week based on singles sales. This is not just a black record or just a teen record."

**CROSSOVERS FROM** the country side have been rare lately, but **Dan Seals** (from **England Dan and John Ford Coley**) bopped onto the chart two weeks ago with "Bop" (EMI America) and moved up to No. 60 with a star this week. In Houston the record is a pop smash as 93Q PD **John Lander** tells us: "We look to expand some by stealing from other formats when we can, and the Q Morning Zoo has such a varied audience that it is the one time we can get away with trying something totally out of format—even a polka—to test response. 'Bop' started generating some sales from country airplay in the market and we played it in the Zoo to see if it was a mass-appeal record. After a week, it exploded with adults, then teens followed. It's up to No. 3 on our chart now."

**NOTE THAT** "The Super Bowl Shuffle" by the Super Bowl-winning **Chicago Bears Shufflin' Crew** (Red Label) took a huge leap to 41 this week. This was accomplished almost entirely through an increase in sales points. Although the record has a great deal of pop airplay across the country, especially as a novelty for morning drive programs, only a handful of radio stations are reporting it on their playlists.

FOR WEEK ENDING FEBRUARY 8, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

217 REPORTERS		NEW	TOTAL
		ADDS	ON
INXS	WHAT YOU NEED ATLANTIC	57	151
ELECTRIC LIGHT ORCHESTRA	CALLING AMERICA CBS ASSOCIATED	51	83
ARCADIA	GOODBYE IS FOREVER CAPITOL	47	123
THE CARS	I'M NOT THE ONE ELEKTRA	44	85
JOHN COUGAR MELLENCAMP	R.O.C.K. IN THE U.S.A. RIVA	40	188

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

188 REPORTERS		NUMBER
		REPORTING
SIMPLE MINDS	SANCTIFY YOURSELF A&M/VIRGIN	64
ARETHA FRANKLIN	ANOTHER NIGHT ARISTA	27
ABC (HOW TO BE A)	MILLIONAIRE MERCURY	26
BANGLES	MANIC MONDAY COLUMBIA	25
MARILYN MARTIN	NIGHT MOVES ATLANTIC	22

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# THIS WEEK'S CHARTS IN BLACK & WHITE AND BLUE

## Billboard HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
①	1	THAT'S WHAT FRIENDS ARE FOR ● B.BACHARACH,C.B.SAGER (B.BACHARACH, C.B.SAGER)	4 weeks at No. One ◆ DIONNE & FRIENDS ARISTA 1-9422
④	7	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) W.BRATHWAITE,B.EASTMOND (W.BRATHWAITE, B.EASTMOND, R.J.LANGE, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9432/ARISTA
⑤	11	HOW WILL I KNOW N.M.WALDEN (G.MERRILL, S.RUBICAM, N.M.WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
②⑥	35	KING FOR A DAY N.RODGERS,T.BAILEY (T.BAILEY, A.CURRIE, J.LEEWAY)	◆ THOMPSON TWINS ARISTA 1-9450
④⑤	53	ANOTHER NIGHT N.M.WALDEN (B.CANTARELLI, R.FREELAND)	ARETHA FRANKLIN ARISTA 1-9453

## Billboard HOT BLACK SINGLES

THIS WEEK	LAST WEEK	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
①	1	THAT'S WHAT FRIENDS ARE FOR ● B.BACHARACH,C.B.SAGER (B.BACHARACH, C.B.SAGER)	3 weeks at No. One ◆ DIONNE & FRIENDS ARISTA 1-9422
⑦	9	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) W.BRATHWAITE,B.EASTMOND (W.BRATHWAITE, B.EASTMOND, R.J.LANGE, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9432/ARISTA
①①	17	HOW WILL I KNOW N.M.WALDEN (G.MERRILL, S.RUBICAM, N.M.WALDEN)	◆ WHITNEY HOUSTON ARISTA 1-9434
④⑤	57	ANOTHER NIGHT N.M.WALDEN (B.CANTARELLI, R.FREELAND)	ARETHA FRANKLIN ARISTA 1-9453
⑤⑦	72	DANCING IN THE DARK (HEART TO HEART) KASHIF (S.SCRUGGS, B.MORGAN, KASHIF)	KASHIF ARISTA 1-9447

The numbers tell the story. Five bulleting top 40 and R&B singles. Three of the pop chart's top 5. The #1 single for the fourth week in a row. As the first weeks of '86 come to a close, Arista is, clearly, the record company to keep an eye on.

ARISTA

# WE'VE GOT THE HOTTEST POSITIONS.

Thanks to everyone for helping get the year off to a great start.

ARISTA



**Publishing Pact.** Portrait recording artist Sade meets with Famous Music senior creative director Alan Melina in Los Angeles. The company recently acquired the group Sade's songs under a new sub-publishing deal with Silver Angel Publishing. Also pictured is band member Stuart Matthewman, left, and manager Lee Barrett.



**Mutual Admiration.** Starship members Mickey Thomas, second left, and Craig Chaquico, right, congratulate Daniel Jenkins, left, and Ron Richardson backstage on their performance in the Broadway show "Big River." The RCA artists went to view the show recently while in New York.



**The Final Countdown.** At a press conference announcing this year's Grammy nominees in Los Angeles are, from left, executive producer of the annual Grammy telecast Pierre Cossette, Grammy recipient Herbie Hancock, Recording Academy president Mike Greene, and Grammy recipients Kim Carnes and Henry Mancini. Winners will be announced Tuesday, Feb. 25.



**Classic Visit.** ASCAP member and Grammy Nominee Brian Slawson meets with ASCAP Eastern regional director of repertory Lisa Schmidt during a recent trip to the organization's offices in New York.



**Urging Support.** Following his keynote speech in Nashville, BMI president Edward Cramer, second left, is flanked by supporters in opposition of proposed House bill (H.R. 3521). With Cramer are, from left, artist Ricky Skaggs, BMI senior vice president Frances Preston, Tree International president Buddy Killen, Acuff-Rose-Opryland Music president Wesley Rose, and Country Music Assn. Hall of Famer Eddy Arnold.



**Party All Night.** Kiss member Paul Stanley celebrates the success of the group's latest release, "Asylum," with PolyGram Records' director of national pop promotion David Leach, left, and senior vice president of national sales Shelly Rudin, right, during a special reception at the Empire Club in New York.



**Folk Music Elite.** Artist Oscar Brand, right, celebrates the 40th anniversary of his Saturday evening radio show, "Folksong Festival," with friends, from left, Dave Van Ronk, Tom Paxton, David Bromberg, Jean Ritchie, in New York. Brand was presented with BMI's coveted "commendation of excellence" award by president Ed Kramer. (Photo: Chuck Pulin)

**What New York Needs.** Atlantic recording artists INXS are greeted backstage by friends following their recent sold-out show at the Beacon Theater in New York. Shown are, from left, Atlantic vice president of national singles promotion Sam Kaiser, MMA Management's Gary Grant, band members Michael Hutchence and Garry Gary Beers, and MTV director of talent artist relations Laurie Zaks.



# Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	2	BURNING HEART	SURVIVOR	2
3	3	I'M YOUR MAN	WHAM!	3
4	7	WHEN THE GOING GETS TOUGH	BILLY OCEAN	4
5	13	HOW WILL I KNOW	WHITNEY HOUSTON	5
6	9	SPIES LIKE US	PAUL MCCARTNEY	7
7	10	CONGA	MIAMI SOUND MACHINE	10
8	16	KYRIE	MR. MISTER	6
9	5	TALK TO ME	STEVIE NICKS	8
10	17	LIVING IN AMERICA	JAMES BROWN	9
11	15	THE SWEETEST TABOO	SADE	12
12	4	SAY YOU, SAY ME	LIONEL RICHIE	14
13	11	GO HOME	STEVIE WONDER	11
14	8	WALK OF LIFE	DIRE STRAITS	17
15	18	SIDEWALK TALK	JELLYBEAN	20
16	25	SARA	STARSHIP	15
17	6	MY HOMETOWN	BRUCE SPRINGSTEEN	13
18	27	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	16
19	23	A LOVE BIZARRE	SHEILA E.	19
20	28	SILENT RUNNING	MIKE & THE MECHANICS	18
21	26	DIGITAL DISPLAY	READY FOR THE WORLD	25
22	—	SECRET LOVERS	ATLANTIC STARR	21
23	12	I MISS YOU	KLYMAXX	22
24	30	TARZAN BOY	BALTIMORA	23
25	14	GOODBYE	NIGHT RANGER	27
26	—	EVERYTHING IN MY HEART	COREY HART	33
27	—	THE SUN ALWAYS SHINES ON T.V.	A-HA	24
28	—	SUPER BOWL SHUFFLE	CHICAGO BEARS SHUFFLIN' CREW	41
29	21	PARTY ALL THE TIME	EDDIE MURPHY	29
30	—	BEAT'S SO LONELY	CHARLIE SEXTON	38

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	1
2	2	BURNING HEART	SURVIVOR	2
3	5	WHEN THE GOING GETS TOUGH	BILLY OCEAN	4
4	3	I'M YOUR MAN	WHAM!	3
5	8	HOW WILL I KNOW	WHITNEY HOUSTON	5
6	12	KYRIE	MR. MISTER	6
7	7	MY HOMETOWN	BRUCE SPRINGSTEEN	13
8	9	SPIES LIKE US	PAUL MCCARTNEY	7
9	13	LIVING IN AMERICA	JAMES BROWN	9
10	4	TALK TO ME	STEVIE NICKS	8
11	11	GO HOME	STEVIE WONDER	11
12	14	LIFE IN A NORTHERN TOWN	THE DREAM ACADEMY	16
13	16	THE SWEETEST TABOO	SADE	12
14	18	SARA	STARSHIP	15
15	6	SAY YOU, SAY ME	LIONEL RICHIE	14
16	15	CONGA	MIAMI SOUND MACHINE	10
17	21	SILENT RUNNING	MIKE & THE MECHANICS	18
18	22	A LOVE BIZARRE	SHEILA E.	19
19	10	WALK OF LIFE	DIRE STRAITS	17
20	24	THE SUN ALWAYS SHINES ON T.V.	A-HA	24
21	27	KING FOR A DAY	THOMPSON TWINS	26
22	29	THESE DREAMS	HEART	28
23	—	SECRET LOVERS	ATLANTIC STARR	21
24	26	TARZAN BOY	BALTIMORA	23
25	20	I MISS YOU	KLYMAXX	22
26	—	RUSSIANS	STING	30
27	19	SIDEWALK TALK	JELLYBEAN	20
28	—	HE'LL NEVER LOVE YOU	FREDDIE JACKSON	31
29	—	STAGES	ZZ TOP	36
30	17	PARTY ALL THE TIME	EDDIE MURPHY	29

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (8)	14
Geffen (4)	
Paisley Park (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (9)	10
Red Label (1)	
COLUMBIA	10
ATLANTIC (5)	9
Atco (1)	
Island (1)	
Modern (1)	
Philly World (1)	
EPIC (2)	9
Scotti Bros. (3)	
CBS Associated (2)	
Carrere (1)	
Portrait (1)	
MCA (6)	9
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
A&M (5)	8
A&M/Virgin (3)	
EMI-AMERICA (5)	6
Manhattan (1)	
POLYGRAM	6
Mercury (2)	
Riva (2)	
De-Lite (1)	
Polydor (1)	
ARISTA (4)	5
Jive (1)	
RCA (3)	5
Grunt (2)	
ELEKTRA	3
MOTOWN (2)	3
Tamla (1)	
CHRYSALIS	2
VANGUARD	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
83	ADDICTED TO LOVE (Bungalow, ASCAP/Ackee, ASCAP)	WBM
32	ALIVE AND KICKING (Colgems-EMI, ASCAP) WBM	WBM
45	ANOTHER NIGHT (Colgems-EMI, ASCAP/Screen Gems-EMI, BMI) WBM	WBM
68	BABY TALK (Hub, ASCAP/MCA, ASCAP)	WBM
38	BEAT'S SO LONELY (Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)	WBM
100	THE BIG MONEY (Core, CAPAC) WBM	WBM
60	BOP (MHG, ASCAP/Sweet Angel, ASCAP/WEB IV, BMI) HL	WBM
59	BROKEN WINGS (Warner-Tamerlane, BMI/Entente, BMI)	WBM
2	BURNING HEART (Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) CPP/WBM	WBM
69	CALLING AMERICA (April, ASCAP) CPP/ABP	WBM
74	CAN YOU FEEL THE BEAT (Mokojumbi, BMI) CPP	WBM
53	CARAVAN OF LOVE (Warner-Tamerlane, BMI/IJI, BMI) CPP/ABP	WBM
10	CONGA (Foreign Imported, BMI) CPP	WBM
90	COUNT ME OUT (New Generation, ASCAP)	WBM
34	DAY BY DAY (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	WBM
25	DIGITAL DISPLAY (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI) HL/MCA	WBM
71	DO ME BABY (Controversy, ASCAP)	WBM
87	DON'T SAY NO TONIGHT (Philly World, BMI)	WBM
89	ELECTION DAY (Tritec, BMI) HL	WBM
81	EMERGENCY (Delightful, BMI) CPP	WBM
57	EVERYBODY DANCE (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	WBM
33	EVERYTHING IN MY HEART (Liesse, ASCAP)	WBM
49	FACE THE FACE (Eel Pie, BMI)	WBM
70	GO (WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM	WBM
11	GO HOME (Jobete, ASCAP/Black Bull, ASCAP) CPP	WBM
27	GOODBYE (Kid Bird, BMI/Rough Play/BMI) HL	WBM
55	GOODBYE IS FOREVER (Tritec, BMI) HL	WBM
31	HE'LL NEVER LOVE YOU (LIKE I DO) (Willesden, BMI/Zomba, ASCAP) HL	WBM
47	(HOW TO BE A) MILLIONAIRE (Neutron, BMI/10, BMI/Nymph, BMI) CPP	WBM
5	HOW WILL I KNOW (Irving, BMI) CPP/ALM	WBM
84	I LIKE YOU (Art Elite, PRS/Warner Bros., ASCAP/Phyllis Nelson, ASCAP)	WBM
22	I MISS YOU (Spectrum VII, ASCAP) CPP	WBM
95	I NEED YOU (Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	WBM
77	I'D DO IT ALL AGAIN (Delfern, BMI)	WBM
62	I'M NOT THE ONE (Lido, ASCAP)	WBM
3	I'M YOUR MAN (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	WBM
50	IT'S ONLY LOVE (Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	WBM
92	JIMMY MACK (Jobete, ASCAP)	WBM
85	JUST ANOTHER DAY (Little Maestro, BMI)	WBM
26	KING FOR A DAY (Zomba, ASCAP) CPP	WBM
6	KYRIE (Warner-Tamerlane, BMI/Entente, BMI) WBM	WBM
94	LET ME BE THE ONE (Brampton, ASCAP)	WBM
51	LET'S GO ALL THE WAY (Lito, BMI)	WBM
16	LIFE IN A NORTHERN TOWN (Cleverite, BMI/Farrowise, BMI)	WBM
93	LIFE'S WHAT YOU MAKE IT (Island, BMI/Zomba, ASCAP)	WBM
75	LIVE IS LIFE (April, ASCAP/Mainhatten) CPP/ABP	WBM
9	LIVING IN AMERICA (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	WBM
19	A LOVE BIZARRE (Sister Fate, ASCAP)	WBM
86	LYING (Nuages, ASCAP)	WBM
64	MANIC MONDAY (Controversy, ASCAP)	WBM
13	MY HOMETOWN (Bruce Springsteen, ASCAP) CPP	WBM
66	NEEDLES AND PINS (CBS Unart, BMI) CPP/B-3	WBM
76	NEVER (Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP	WBM
52	NIGHT MOVES (Pun, ASCAP/Bogus Global, ASCAP) CPP/WBM	WBM
35	NIKITA (Intersong, ASCAP) CHA/HL	WBM
56	NO EASY WAY OUT (Flowering Stone, ASCAP/Heavy Breather, ASCAP) CPP	WBM
88	NO FRILLS LOVE (Unique, BMI/Shakin' Baker, BMI/Tina B. Wittin, BMI)	WBM
58	OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	WBM
96	ONE VISION (Queen Of Hearts, BMI/Beechwood, BMI) WBM	WBM
73	OWN THE NIGHT (Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP) CPP/CHA/CLM/HL	WBM
29	PARTY ALL THE TIME (Stone City, ASCAP/National League, ASCAP) CPP	WBM
67	PERFECT WAY (Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	WBM
80	PLEASURE AND PAIN (Makiki, ASCAP/Arista, ASCAP) CPP	WBM
91	THE POWER OF LOVE (April, ASCAP)	WBM
98	PROVE ME WRONG (Art Street, BMI/Newton House, BMI/Warner-Tamerlane, BMI) CPP	WBM
44	R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK) (Riva, ASCAP)	WBM
79	ROCK ME AMADEUS (Colgems-EMI, ASCAP)	WBM
30	RUSSIANS (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	WBM
40	SANCTIFY YOURSELF (Colgems-EMI, ASCAP) WBM	WBM
15	SARA (Kikiko, BMI/Petwolf, ASCAP) CHA/HL	WBM
14	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS) (Brockman, ASCAP) CPP/CLM	WBM
63	SECRET (Virgin, ASCAP) CPP	WBM
21	SECRET LOVERS (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM	WBM
54	SEPARATE LIVES (THEME FROM WHITE NIGHTS) (Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	WBM
65	SEX AS A WEAPON (Billy Steinberg, ASCAP/Denise Barry, ASCAP) CPP/CLM	WBM
20	SIDEWALK TALK (House Of Fun, BMI/Webo Girl, ASCAP) CPP	WBM
18	SILENT RUNNING (Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./WB, ASCAP) WBM	WBM
82	SLEEPING BAG (Hamstein, BMI)	WBM
37	SMALL TOWN (Riva, ASCAP) WBM	WBM
46	SOMEWHERE (FROM WEST SIDE STORY) (Chappell, ASCAP/G.schirmer, ASCAP)	WBM
7	SPIES LIKE US (MPL Communications, ASCAP) MPL/HL	WBM
36	STAGES (Hamstein, BMI) WBM	WBM
61	STRENGTH (Illegal, BMI)	WBM
24	THE SUN ALWAYS SHINES ON T.V. (ATV, BMI) CPP/CLM	WBM
41	THE SUPER BOWL SHUFFLE (Red Label, BMI)	WBM
12	THE SWEETEST TABOO (Silver Angel, ASCAP) CPP	WBM
8	TALK TO ME (Fallwater, ASCAP)	WBM
23	TARZAN BOY (Screen Gems-EMI, BMI) WBM	WBM
72	TENDER LOVE (Flyte Tyme, ASCAP)	WBM
1	THAT'S WHAT FRIENDS ARE FOR (Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM	WBM
28	THESE DREAMS (Little Mole, ASCAP/Intersong, ASCAP/Zomba, ASCAP) CPP/CHA/HL	WBM
42	THIS COULD BE THE NIGHT (Frisco Kid, ASCAP/April, ASCAP/Duke Reno, ASCAP/Met-Day, ASCAP/Blackwood, BMI/Dean Of Music, BMI) CPP/ABP	WBM
99	TO LIVE AND DIE IN L.A. (Chong, BMI/Warner-Tamerlane, BMI) WBM	WBM
43	TONIGHT SHE COMES (Lido, ASCAP) WBM	WBM
17	WALK OF LIFE (Chariscourt, BMI/Almo, ASCAP) CPP/ALM	WBM
78	WE BUILT THIS CITY (Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tunetworks, BMI/Arista, ASCAP/Careers, BMI) CPP/CHA/HL	WBM
48	WHAT YOU NEED (MCA, ASCAP)	WBM
4	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) (Zomba, ASCAP) HL	WBM
97	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) (Jouissance, PRS/WB, ASCAP)	WBM
39	YOU'RE A FRIEND OF MINE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	WBM

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:  
Sam Sutherland, *Billboard*  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
or Fred Goodman, *Billboard*  
1515 Broadway  
New York, N.Y. 10036  
Country albums should be sent to:  
Kip Kirby, *Billboard*  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**OZZY OSBOURNE**  
*The Ultimate Sin*  
PRODUCER: Ron Nevison  
CBS Associated OZ 40026

Heavy metal veteran returns to the studio once again with no signs of slowing down. Filled with explosive guitar riffs and heavy percussion, the album steers clear of any commercialism, making it better suited for arenas than radio. Notable cuts are "Fool Like You," "Killer Of Giants" and "Lightning Strikes."

## GOSPEL

### PICKS

**SCOTT WESLEY BROWN**  
*Somebody's Brother*  
PRODUCER: Greg Nelson  
Sparrow SPR 1112

Brown becomes increasingly concerned with social issues with each release, and he lends his powerful voice to a number of concerns here, with the gospel message anchoring his music. Brown has not lost his commercial edge, and radio will welcome this well produced release.

**BLACKWOOD BROTHERS**  
*That Brighter Day*  
PRODUCER: Mark Blackwood  
Riversong ZLP 8509

The Blackwood Brothers have released tons of albums through the years, but what makes this one different is the production—it sounds like time and care have gone into the tracks. The result is their best produced, cleanest album in years, which is sure to delight Blackwood Brothers fans.

**REV. CLAY EVANS & THE FELLOWSHIP CHOIR**  
*Things Are Going To Work Out Somehow*  
PRODUCER: Milton Biggiam  
Savoy SL 14777

This is possibly the best choir recording to come down the pike in a long while, due to the strong selection of songs and the excellent soloists, including veteran producer and executive Milton Biggiam. Highlights include "It Is Well" and "Praise Him."

## COUNTRY

### PICKS

**ANNE MURRAY**  
*Something To Talk About*  
PRODUCERS: David Foster, Jack White, Keith Diamond  
Capitol SJ-12466

Country fans will find little to delight in this collection of lyrically vaporous, technologically resplendent tunes. On the pop plus side, though, the arrangements are catchy and spirited, and Murray's voice shows again that it can rise to any occasion and format.

**DON WILLIAMS**  
*New Moves*  
PRODUCERS: Don Williams, Garth Fundis  
Capitol 12440

Despite the title's promise, Williams opts on his Capitol debut for more of the mellifluous mellowness that has been his musical signature over the years. He sticks with his favorite theme, basically romantic variations delivered with characteristic informality.

## POP

### RECOMMENDED

**THE TRIPLETS**  
*Break The Silence*  
PRODUCER: Bernard Edwards  
Elektra 60455 (EP)

Trio of identical sisters from New York were winners in MTV's Basement Tapes contest. Good band features producer Edwards as well as drummer Anton Fig and guitarist Eddie Martinez, and the vocals are superior. If there's any fault here, it's with the generally lackluster material. Best cut: "Translate."

**PUBLIC IMAGE LIMITED**  
*Album*  
PRODUCER: Bill Laswell  
Elektra 60438

Bad boy No.1 Johnny Lydon (a.k.a. Johnny Rotten) returns with his most driving, focused recording to date, owing in large part to producer Laswell, who forms the sessions' core rhythm battery with drummers Ginger Baker and Tony Williams. Generic artwork matches the disk's title; the tape version is titled "Cassette."

**FACE TO FACE**  
*Confrontation*  
PRODUCERS: Arthur Baker, Ed Stasium, Zack Smith  
Epic BFE 39999

Boston band scored respectably well on their debut album with "10-9-8" and "Under The Gun" and hope to cement their reputation with this collection. Band's strongest selling point remains the vocals of Laurie Sargent; best tracks here are "Walk Into The Fire," "Too Late" and "Tell Me Why."

**ZAZOU BIKAYE**  
*Mr. Manager*  
PRODUCER: Marc Hollander  
Pow Wow Records WOW 7401

Afro-synth pop group built around keyboardist Hector Zazou and vocalist Bony Bikaye shoots for a true melding of African and European dance musics. Results are neither, but the album should prove of interest to followers of either style.

**FLIP**  
PRODUCERS: Colin Thurston, Peter Collins, Eric Stewart, Flip  
Private 1 BFZ 40136

British quintet that aims for a musical knockout with pop hooks manages to land a few here. Best tracks: "That's What They Say About Love" and "Everlasting Love Affair."

## NEW AND NOTEWORTHY

**JIMMY BARNES**  
PRODUCERS: Mark Opatz, Jonathan Cain, Gary Gersh, Chas Sandford  
Geffen GHS 24089

Australian vocalist and songwriter makes a splashy debut with this mainstream rock set produced in Sydney, New York and Los Angeles. Barnes' impassioned, gritty vocals will invite comparison to John Cougar Mellencamp, yet writing and production suggest equally strong resemblances to Bryan Adams; if such similarities undercut his identity, Barnes' down-the-middle balance of tough rock and melodic pop instincts should find ready acceptance at both AOR and mainstream pop radio. Highlights include a driving "I'd Die To Be With You Tonight," featuring Kim Carnes, "Working Class Man" and "American Heartbeat," which aptly sum up the musical style.

**TODD SHARP**  
*Who Am I*  
PRODUCERS: Don Gehman, John Ryan  
MCA MCA 5579

This West Coast performer brings journeyman credentials to his first album, having handled guitar, vocals and songwriting chores with Mick Fleetwood's Zoo and, more recently, Christine McVie's successful solo album. Under primary producer Don Gehman's hand, Sharp's economical pop melodies get a spare, tough rock energy paced by Sharp's solid guitar work, yet the songs themselves should fare well with pop as well as rock listeners. The McVie connection is mirrored in both backing vocals and on the sly "We Were Lonely," a well-matched duet between the two singers. Expect a corresponding interest from AOR and mainstream pop outlets.

**LEON REDBONE**  
*Red To Blue*  
PRODUCERS: Beryl Handler, Leon Redbone  
August Records AS 8888

Novelty vocalist/guitarist continues to resurrect popular songs of bygone days with pithy results. All-star support players include David Bromberg, Mac Rebennack, Eric Weissberg, Bireli Lagrene and the Roches.

**FRANKIE MILLER**  
*Dancing In The Rain*  
PRODUCER: John Jansen  
Mercury 826 647

Veteran singer and songwriter returns with a well produced pop/rock set that spotlights his gritty vocals while preserving the melodic thrust of his more pop-oriented songs; stripped-down, guitar-powered settings should click first with AOR.

**TOM PAXTON**  
*One Million Lawyers And Other Disasters*  
PRODUCER: Bob Gibson  
Flying Fish FF 356

Paxton's gentle style and barbed wit are in reliably fine form. Added timeliness is offered via the wickedly sharp "Yuppies In The Sky," modeled after "Ghost Riders In The Sky."

**AARON NEVILLE**  
*Orchid In The Storm*  
PRODUCER: Joel Dorn  
Passport PB 3605 (EP)

The Neville Brothers' chilling tenor stylist returns to the solo spotlight on this five-track set devoted to '50s rock classics. Songs include "Pledging My Love," "For Your Precious Love" and "Earth Angel." A must for fans.

## BLACK

### RECOMMENDED

**ALFIE**  
*That Look*  
PRODUCERS: Willie Hutch, Michael Durio, Gregg Crockett  
Motown 6146ML

"Just Gets Better With Time" should launch singer/writer Alfie Silas into higher orbit. This classy, confident label debut includes three tracks already featured in the soundtrack to "The Last Dragon."

**WARP 9**  
*Fade In, Fade Out*  
PRODUCERS: Richard Scher, Lotti Golden  
Motown 6163ML

"Skips A Beat" offers a smooth disco groove, although the former street-beater act moves its sound a bit too far uptown to cater to the mainstream. Singers Chuck Wonsley and Katherine Joyce show presence and promise on the first album via Prism's new Motown connection.

## COUNTRY

### RECOMMENDED

**MAINES BROTHERS BAND**  
*The Boys Are Back In Town*  
PRODUCERS: Jerry Kennedy, Rick Peoples, Maines Brothers  
Mercury 422 826 143

This seven-piece act leaves little to be desired instrumentally on its debut album, although vocally they are at their most interesting when doing full-out harmony numbers rather than relying on one lead singer. Best cuts include "Everybody Needs Love On A Saturday Night," "I'm Just Looking For The Real Thing" and "What 'cha Gonna Do When The Sun Goes Down."

## JAZZ/FUSION

### RECOMMENDED

**PAQUITO D'RIVERA**  
*Explosions*  
PRODUCERS: Helen Keane, Paquito D'Rivera, Ron Saint Germaine  
Columbia FC 40156

Cuban saxophonist concentrates on his roots for this, his most Latin album since departing Irakere. Mostly originals, but with a decidedly traditional bent, including homages to virtually every popular movement in Latin jazz.

**ART PEPPER**  
*More For Les At The Village Vanguard/ Vol. 4*  
PRODUCER: Les Koenig  
Contemporary C-7650

"Fourth part of the trilogy," to paraphrase writer Douglas Adams. Alto saxophonist's historic 1977 comeback yields this unexpected appendix, devoted to clarinet (on the lengthy title piece) and tenor sax interludes as well. Also includes a solo "Over The Rainbow."

**ARTHUR PRYSOCK**  
*A Rockin' Good Way*  
PRODUCER: Bob Porter  
Milestone M-9139

Veteran blues and ballad stylist's big, warm baritone returns in a set dominated by its brisker r&b-driven moments, including the chestnuts "You've Got What It Takes" and "Bloodshot Eyes." Settings, by Red Prysock's band, are unalloyed in their conservatism.

**JON FADDIS**  
*Legacy*  
PRODUCER: Bennett Rubin  
Concord Jazz CJ-291

Faddis' wide-ranging technique shines on this homage to earlier master trumpeters, including Louis Armstrong, Roy Eldridge, Harry Edison and Dizzy Gillespie. Superb ensemble includes Kenny Barron, Ray Brown, Harold Land and Mel Lewis. A straightforward charmer.

**MASAYOSHI TAKANAKA**  
*Traumatic*  
PRODUCER: Masayoshi Takanaka  
Amherst AMH 3303

Already a top fusion draw in Japan, guitarist Takanaka is the latest purveyor of a strongly electronic brand of crossover jazz; tracks include nods to his Eastern background, but main suit is commercial fusion with strong r&b underpinnings. Features Tom Browne on three tracks.

## GOSPEL

### RECOMMENDED

**JESSY DIXON**  
*Silent Partner*  
PRODUCER: Dana Key  
Power Discs PWR0107B

Jessy Dixon enters the world of high-tech pop with this album filled with synthesizers. Producer Dana Key of DeGarmo & Key has placed Dixon in the mainstream of pop as well as contemporary gospel with this release, with "Destined To Win" a catchy, up-tempo cut perfect for radio airplay.

## CLASSICAL

### RECOMMENDED

**ORFF: CARMINA BURANA**  
Anderson, Weikl, Crech,  
Chicago Symphony Orchestra, Levine  
Deutsche Grammophon 415 136-2 (CD)

Levine and the engineers are co-stars in a gripping performance whose extreme dynamic demands are met with distinction by the recording crew. Special pricing at \$1 off de facto list for LP and cassette tips the balance its way even more at retail.

**SCHUBERT: SYMPHONIES NOS. 2 & 8**  
Berlin Philharmonic Orchestra, Barenboim  
CBS IM 39676

Expansive readings here allow the music to sing naturally, without artificial prodding. It's the first release in a planned traversal of the Schubert symphonies and bodes well for the Barenboim-Berlin partnership.

**MOZART: FLUTE CONCERTOS, NOS. 1 & 2; ANDANTE IN C**  
Andras Adorjan, Munich Chamber Orchestra,  
Stadlmair  
Denon 7803 (CD)

Attractive performances captured in an ambience that fosters small orchestra intimacy. Adorjan, an artist deserving greater attention, delivers a beautiful sound and provides his own inventive cadenzas.

**MUSSORGSKY: EXCERPTS FROM "BORIS GODUNOV"/VERDI: ARIAS**  
Paata Burchuladze, English Concert Orchestra,  
Downes  
London 414 335

Burchuladze, the owner of a deep, vibrant bass that betrays his Russian origin, provides a sampling of the communicative power that's exciting much attention abroad. The "Boris" selections are the most arresting, but he's nearly as effective in well chosen arias from four Verdi operas.

# SINGLES

**PICKS** *new releases with the greatest chart potential*

**RECOMMENDED** *records with potential for significant chart action*

**NEW & NOTEWORTHY** *highlights new and developing acts worthy of attention*

*Records equally appropriate for more than one format are reviewed in the category with the broadest audience*

*All singles commercially available in the U.S. are eligible for review*

*Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036*

*Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203*

## POP

### PICKS

**EURYTHMICS**  
**It's All Right (Baby's Coming Back)** (4:25)  
PRODUCER: David A. Stewart  
WRITERS: Lennox, Stewart  
PUBLISHERS: RCA/Blue Network, ASCAP  
RCA PB-14284 (12-inch version also available, RCA PW-14287)

Their typical sleight-of-hand: ornate overlapping themes come out sounding just like top 40 hooks; fourth from "Be Yourself Tonight."

**SHEENA EASTON**  
**Jimmy Mack** (3:45)  
PRODUCER: Nile Rodgers  
WRITERS: B. Holland, L. Dozier, E. Holland  
PUBLISHER: Jobete, ASCAP  
EMI America B-8309

A straight, clipped Martha & the Vandellas remake; the Motown sound hygienically tidied up.

**PAT BENATAR**  
**Le Bel Age (The Best Years)** (4:15)  
PRODUCER: Neil Giraldo  
WRITERS: G. Marshall, R. Tepper  
PUBLISHERS: Tatt & Babe/Flowering Stone/  
Heavy Breather, ASCAP  
Chrysalis VS4-42968 (c/o CBS)

Busy surf-and-thunder production cloaks Euro-flavored melody; a further departure from her expected foursquare rock sound.

**ALAN PARSONS PROJECT**  
**Stereotomy** (3:58)  
PRODUCER: Alan Parsons  
WRITERS: Eric Woolfson, Alan Parsons  
PUBLISHERS: Woolfsongs/Careers  
Arista AS1-9443

Progressive rock lives and thrives: witness the zooming sales for the LP named for this rather Floydish stomper.

**PETE TOWNSHEND**  
**Give Blood** (3:20)  
PRODUCER: Chris Thomas  
WRITER: Pete Townshend  
PUBLISHER: Eel Pie, BMI  
Atco 7-99577

Strongly conflicted power-rock track resolves paranoia with hope, brutal imagery with idealism.

**ANIMATION**  
**I Engineer** (4:02)  
PRODUCER: Richie Zito  
WRITERS: B. Taupin, H. Knight, M. Chapman  
PUBLISHERS: Little Mole/Intersong/Makiki, ASCAP  
Casablanca 884 433-7 (c/o PolyGram)

Group whose "Obsession" went top 10 last year returns, just as intense but a lot more cryptic; a techno-dance chant of indefinable urgency.

## COUNTRY

### PICKS

**REBA McENTIRE**  
**Whoever's In New England** (3:20)  
PRODUCERS: Jimmy Bowen, Reba McEntire  
WRITERS: Kendal Franceschi, Quentin Powers  
PUBLISHERS: Silverline/W.B.M., BMI/SESAC  
MCA 52767

Well-phrased lyrics and vivid images elevate this wistful, melodic effort far above the usual North/South foolishness; MOR sound, country themes.

**HANK WILLIAMS JR.**  
**Ain't Misbehavin'** (3:27)  
PRODUCERS: Jimmy Bowen, Hank Williams Jr.  
WRITER: Fats Waller  
PUBLISHERS: Intersong/Mills, ASCAP  
Warner Bros. 7-28794

Hank Jr. burbles beautifully in this low-key classic; jazzy soprano sax, piano and rhythm guitar fill out the chords.

**ROSANNE CASH**  
**Hold On** (3:36)  
PRODUCERS: Rodney Crowell, Dave Thoenen  
WRITER: Rosanne Cash  
PUBLISHER: Chelcalt, BMI  
Columbia 38-05794

Cash heads for her third consecutive No. 1 from "Rhythm & Romance" in a self-penned medium with a message: cool isn't always hip.

**JOHN CONLEE**  
**Harmony** (3:20)  
PRODUCER: Bud Logan  
WRITERS: R. Beresford, J. Hinson  
PUBLISHERS: Silverline, BMI/Goldline, ASCAP  
Columbia 38-05778

A harmonious tribute to—what else?—harmony.

**EMMYLOU HARRIS**  
**I Had My Heart Set On You** (3:09)  
PRODUCERS: Emmylou Harris, Paul Kennerley  
WRITERS: Rodney Crowell, Paul Kennerley  
PUBLISHERS: Coolwell/Granite, ASCAP/Irving, BMI  
Warner Bros. 7-28870

Harris sounds as mournful as Tammy Wynette in this essay on domestic disappointment; beat is strong and unrelenting.

**WAYLON JENNINGS**  
**Working Without A Net** (2:40)  
PRODUCERS: Jimmy Bowen, Waylon Jennings  
WRITERS: Don Cook, Gary Nicholson, John Jarvis  
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP  
MCA 52776

Waylon falls into a groove and a half, and his interpretation of these lyrics flies; rock-solid outlaw country from the master.

## DANCE

### PICKS

**ERASURE**  
**Who Needs Love Like That** (6:08)  
PRODUCER: Flood  
WRITER: Vince Clark  
PUBLISHER: Emile, ASCAP  
Sire 0-20404 (12-inch single)

Four-cut EP is the latest project by keyboard composer Vince Clarke (Yaz, Assembly), with singer Andy Bell (who really does sound a bit like Alf).

**PAMALA STANLEY & PAUL PARKER**  
**Stranger (In A Strange Land)** (7:10)  
PRODUCERS: Ian Anthony Stevens, James "Tip" Warrick  
WRITERS: James "Tip" Warrick, Paul Parker  
PUBLISHERS: Fantasia, PRS/Ryan's, ASCAP/  
an Gogh's Ear, BMI  
TSR TSR844 (12-inch single)

With "Running In Circles" on the flip, a double-sided serving of close-harmony hi-NRG; currently top 30 on the 12-inch sales chart. Label based in Los Angeles.

**FULL FORCE**  
**Unselfish Lover** (5:47)  
PRODUCERS: Full Force, J.B. Moore, Robert Ford, Jr.  
WRITER: Full Force  
PUBLISHER: not listed  
Columbia 44-05333 (12-inch single; 7-inch reviewed Jan. 25)

## NEW AND NOTEWORTHY

**FEARGAL SHARKEY**  
**A Good Heart** (4:39)  
PRODUCER: David A. Stewart  
WRITER: Maria McKee  
PUBLISHER: Little Diva, BMI  
A&M AM-2804

The Irish tenor with the over-the-top style, once frontman for the hallowed but obscure Undertones, had a U.K. and international smash with this plangent ode; hear it once, hum it for weeks.

**DEPECHE MODE**  
**It's Called A Heart** (6:48)  
PRODUCERS: Daniel Miller, Depeche Mode  
WRITER: M.L. Gore  
PUBLISHER: Emile, ASCAP  
Sire/Mute 0-20402 (c/o Warner Bros.) (12-inch single)

British quartet's Valentine greeting is as dour and danceable as their political/social offerings; a synth groove similar to "People Are People."

**NU SHOOZ**  
**I Can't Wait** (6:20)  
PRODUCERS: John Smith, Rick Waritz  
WRITER: J. Smith  
PUBLISHER: Poolside, BMI  
Atlantic 0-86828 (12-inch single; 7-inch version also available, Atlantic 7-89446)

U.S. major-label issue of a downtempo r&b track that first stirred interest as a Dutch import.

**WALLY BADAROU**  
**Chief Inspector** (5:58)  
PRODUCER: Wally Badarou  
WRITER: W. Badarou  
PUBLISHER: Island, BMI  
Island Visual Arts 0-96829 (c/o Atlantic) (12-inch single)

Two exotic instrumentals: extended version of his "Kiss Of The Spiderwoman" theme is on the flip.

## A/C

### PICKS

**B.J. THOMAS**  
**America Is** (3:08)  
PRODUCER: Gary Klein  
WRITERS: H. David, J. Raposo  
PUBLISHERS: Casa David/Jonico, ASCAP  
Columbia 38-05771

This "Official Song of the Statue of Liberty" is a fundraiser for the Ellis Island Foundation.

## POP

### RECOMMENDED

**CHRISTOPHER CROSS**  
**Every Turn Of The World** (3:41)  
PRODUCER: Michael Omartian  
WRITERS: Christopher Cross, Michael Omartian, John Bettis  
PUBLISHERS: Pop 'n' Roll/See This House/John Bettis, ASCAP  
Warner Bros. 7-28804

**LAURA BRANIGAN**  
**I Found Someone** (4:00)  
PRODUCERS: Jack White, Harold Faltermeyer  
WRITERS: Michael Bolton, Mark Mangold  
PUBLISHERS: April's Hot/But For Music, BMI  
Atlantic 7-89451

**SYNCH**  
**Where Are You Now?** (4:32)  
PRODUCERS: Bill Kelly, Jerry G. Hludzik  
WRITERS: J. Harnen, R. Congdon  
PUBLISHERS: Harnen/Congdon, BMI/Empire/Jakota, ASCAP  
Columbia 38-05788

Dead solemn rock processional (pop and circumstance).

**PHANTOM, ROCKER & SLICK**  
**My Mistake** (3:20)  
PRODUCERS: Steve Thompson, Michael Barbiero  
WRITERS: S.J. Phantom, L. Rocker  
PUBLISHER: Pressed Ham Hits, BMI  
EMI America B-8310

**OUTFIELD**  
**Your Love** (3:22)  
PRODUCER: William Wittman  
WRITER: J. Spinks  
PUBLISHER: Warning Tracks, ASCAP  
Columbia 38-05796  
Rising AOR hit invites Sting/Police comparisons.

**MENTAL AS ANYTHING**  
**Live It Up** (3:45)  
PRODUCER: Richard Gottetzer  
WRITER: G. Smith  
PUBLISHER: Syray  
Columbia 38-05798

Label debut for the slightly-skewed Australian quintet; dance-pop with an India-rubber bounce.

**MAVIS STAPLES**  
**Show Me How It Works From "Wildcats"** (3:26)  
PRODUCERS: Hawk Wolinski, James Newton Howard  
WRITERS: Hawk Wolinski, James Newton Howard, David Pack  
PUBLISHERS: WB/Warner-Tamerlane, BMI  
Warner Bros. 7-28765

Singer's gospel-derived style translates just fine into hard rock material; could see Patti Labelle-type pop action.

**MARTEE LEBOW**  
**Hearts Of Stone** (4:14)  
PRODUCER: Robbie Buchanan  
WRITER: Bruce Springsteen  
PUBLISHER: Bruce Springsteen, ASCAP  
Atlantic 7-89452

In the Bonnie Tyler/Kim Carnes school of wracked-tonsil chanteuse.

**BLANCMANGE**  
**Love Your Love** (3:59)  
PRODUCER: Stewart Levine  
WRITERS: Arthur, Luscombe  
PUBLISHER: Complete USA, ASCAP  
Sire 7-28792 (c/o Warner Bros.) (12-inch reviewed Nov. 30, 1985)

**FLAG**  
**We Will Live Forever** (3:52)  
PRODUCER: James C. Tract  
WRITERS: A. Brown, D. Cairns  
PUBLISHER: Chappell, ASCAP  
Scotti Brothers ZS4-05811 (c/o CBS)

Power rockabilly?

## BLACK

### RECOMMENDED

**TAKA BOOM**  
**Climate For Love** (3:59)  
PRODUCER: Billy Rush  
WRITER: Billy Rush  
PUBLISHERS: Dangerous/Liedela, ASCAP  
Mirage 7-99567 (c/o Atlantic)

**MICHAEL JEFFRIES**  
**Razzle Dazzle From "Wildcats"** (3:33)  
PRODUCERS: Hawk Wolinski, James Newton Howard  
WRITERS: Hawk Wolinski, James Newton Howard  
PUBLISHERS: WB, ASCAP/Warner-Tamerlane, BMI  
Warner Bros. 7-28776

Princely/Systematic dance-r&b; beautifully-done high-contrast mix.

**STYLISTICS**  
**Special** (4:25)  
PRODUCER: Maurice Starr  
WRITERS: Maurice Starr, Gordon Worthy  
PUBLISHERS: Street Sounds/Maurice White/Winfied, ASCAP  
Street Wise SW 1138  
Contact: (212) 582-6900.

**RARE ESSENCE**  
**Flipside** (4:20)  
PRODUCER: Patrick Adams  
WRITER: M. Neal  
PUBLISHER: Funk, BMI  
Mercury 884 319-7 (12-inch version also available, Mercury 884 319-1)

D.C. go-go stalwarts bow on a major label with a crisp sound close to mainstream funk.

**STETSASONIC**  
**Just Say Stet** (3:40)  
PRODUCERS: Tom Silverman, Stetsasonic  
WRITERS: K. Bolton, F. Hamilton, S. Wright  
PUBLISHER: Tee Girl, BMI  
Tommy Boy TB 875 (12-inch single)

Excitable Brooklynites' metal-rap mix comes across like a hyperactive Run-D.M.C. Contact: (212) 722-2211.

**TREVOR HORN, PAUL MORLEY, WITH THE ART OF NOISE**  
**Moments In Love** (4:40)  
PRODUCERS: Trevor Horn, Paul Morley, Art of Noise  
WRITERS: A. Dudley, T. Horn, J.J. Jeczalik, G. Langan, P. Morley  
PUBLISHERS: Perfect/Unforgettable, BMI  
Island 7-99561 (12-inch version also available, Island 0-86828)

Spooky synth instrumental from the soundtrack of "Pumping Iron II—The Women."

**BOB HENLEY**  
**Let's Hold On To What We've Got** (4:27)  
PRODUCER: Clarence Johnson  
WRITERS: R. Maxwell, D. Jakar  
PUBLISHER: Phoenicis, BMI  
Epic 34-05777

Earnest balladeer backed by a '50s-streetcorner-style choir.

**SINNONIM**  
**Say It Again** (5:30)  
PRODUCER: Darryl Payne  
WRITERS: B. Sigler, C. Davis  
PUBLISHERS: Blackwood/Henry Suemey, BMI  
Spring SPR 12-420 (12-inch single)

Klymaxx/Pointers-type ensemble. Contact: (212) 581-5398.

**ARNIE'S LOVE**  
**Natural High** (4:14)  
PRODUCER: Eric Matthew  
WRITER: C. McCormick  
PUBLISHER: Crystal Jukebox, BMI  
Profile PRO-5091 (12-inch version reviewed Feb 2)

**FAT LARRY'S BAND**  
**Zoom** (4:11)  
PRODUCERS: Nick Martinelli, Larry James  
WRITERS: Len Barry, Bobby Eli  
PUBLISHERS: Framinger/Friday's Child, BMI  
Omni 7-99563 (c/o Atlantic)

Sweet midtempo pop with an almost-Stevie Wonder vocal.

## COUNTRY

### RECOMMENDED

**CARLTON MOODY & THE MOODY BROTHERS**  
**Weave And Spin** (2:33)  
PRODUCERS: Moody Brothers  
WRITER: Carlton Moody  
PUBLISHER: Laymond, BMI  
Lamon LR-10135-45

Moving, folkish protest song about the lot of the American textile worker. Contact: (704) 587-0133.

**TOMMY ROE**  
**Radio Romance** (3:25)  
PRODUCER: Nelson Larkin  
WRITERS: K. Bell, M. Buckins  
PUBLISHER: Hall-Clement, BMI  
MCA/Curb 52778

Good-time ode for radio lovers; impeccable lead vocal.

**LEW DeWITT**  
**I Love Virginia** (2:22)  
PRODUCERS: Lew DeWitt, Chip Young  
WRITER: Lew DeWitt  
PUBLISHER: Melweddy, BMI  
Compleat CP-151 (c/o PolyGram)

The former Statler offers an easy-listening praise-of-place song whose title tells it all.

**JAY ERIC**  
**Gettin' To The Heart Of You** (2:56)  
PRODUCER: Bill Green  
WRITERS: Rick Beresford, Danny Potter  
PUBLISHERS: Silverline/Atlantic, BMI  
BGM 011586

Excellent effort with major-league performance and production. Contact: (512) 654-8773.

**HAL EDOIE**  
**Saturday Mornin' Flicks** (2:51)  
PRODUCER: Charlie Fields  
WRITER: H.E. Gagnon  
PUBLISHERS: Jason Dee, BMI  
Charta CH 199

Eddie pays tribute to Bugs Bunny; fun stuff. Contact: (615) 255-2175.

**PATTI JAY**  
**I Finally Made It To You** (2:45)  
PRODUCER: Larry Adkins  
WRITER: Larry Adkins  
PUBLISHER: Jop, ASCAP  
Intro 1-0186

A voice that should be heard. Contact: (615) 297-2820.

(Continued on page 76)

# TOP POP ALBUMS

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	12	<b>BARBRA STREISAND</b> ▲ <sup>2</sup> COLUMBIA OC 40092 (CD) 3 weeks at No. One	THE BROADWAY ALBUM
2	2	5	8	<b>SADE</b> ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
3	4	3	31	<b>HEART</b> ▲ <sup>2</sup> CAPITOL ST-12410 (8.98) (CD)	HEART
4	5	4	22	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
5	3	2	18	<b>SOUNDTRACK</b> ▲ <sup>3</sup> MCA 6150 (9.98) (CD)	MIAMI VICE
6	6	6	36	<b>DIRE STRAITS</b> ▲ <sup>3</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	8	9	24	<b>MR. MISTER</b> ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
8	9	11	46	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
9	7	7	13	<b>ZZ TOP</b> ▲ <sup>2</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
10	10	8	19	<b>STARSHIP</b> ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
11	16	19	13	<b>SOUNDTRACK</b> ● SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
12	13	14	9	<b>STEVIE NICKS</b> ▲ MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
13	14	15	14	<b>SIMPLE MINDS</b> A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
14	12	12	17	<b>STEVIE WONDER</b> ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
15	11	10	86	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
16	18	22	8	<b>DIONNE WARWICK</b> ● ARISTA AL8-8398 (8.98)	FRIENDS
17	17	18	15	<b>SOUNDTRACK</b> ▲ ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
18	15	13	46	<b>TEARS FOR FEARS</b> ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
19	19	17	31	<b>STING</b> ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
20	20	16	12	<b>THE CARS</b> ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
21	23	28	54	<b>KLYMAXX</b> ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
22	21	21	64	<b>BRYAN ADAMS</b> ▲ A&M SP5013 (8.98) (CD)	RECKLESS
23	24	30	17	<b>THE THOMPSON TWINS</b> ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
24	22	20	49	<b>PHIL COLLINS</b> ▲ <sup>4</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
25	28	25	29	<b>ARETHA FRANKLIN</b> ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
26	27	29	11	<b>PETE TOWNSHEND</b> ● ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
27	26	27	38	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
28	25	23	8	<b>ARCADIA</b> ▲ CAPITOL ST-12428 (8.98)	SO RED THE ROSE
29	30	31	34	<b>READY FOR THE WORLD</b> ● MCA 5594 (8.98)	READY FOR THE WORLD
30	31	33	9	<b>TOM PETTY AND THE HEARTBREAKERS</b> MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
31	32	26	18	<b>EDDIE MURPHY</b> ● COLUMBIA FC 39952 (CD)	HOW COULD IT BE
32	34	36	36	<b>NIGHT RANGER</b> ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
33	33	34	10	<b>NEW EDITION</b> ● MCA 5679 (8.98)	ALL FOR LOVE
34	29	24	14	<b>RUSH</b> ▲ MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
35	35	35	9	<b>PAT BENATAR</b> CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
36	36	38	30	<b>A-HA</b> ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
37	43	65	14	<b>THE DREAM ACADEMY</b> WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
38	38	44	8	<b>DOKKEN</b> ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY
39	40	42	38	<b>THE HOOTERS</b> ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
40	47	52	12	<b>MIKE &amp; THE MECHANICS</b> ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
41	41	39	19	<b>KISS</b> ● MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
42	46	51	14	<b>THE ALARM</b> I.R.S./MCA 5666/MCA (8.98)	STRENGTH
43	39	40	12	<b>JAMES TAYLOR</b> ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
44	44	45	22	<b>LOVERBOY</b> ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
45	45	47	15	<b>INXS</b> ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
46	67	80	39	<b>ATLANTIC STARR</b> A&M SP-5019 (8.98)	AS THE BAND TURNS
47	50	58	11	<b>CHARLIE SEXTON</b> MCA 5629 (8.98)	PICTURES FOR PLEASURE
48	42	37	13	<b>IRON MAIDEN</b> ● CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
49	37	32	61	<b>KOOL &amp; THE GANG</b> ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
50	66	56	19	<b>ABC</b> MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
51	62	67	12	<b>MIAMI SOUND MACHINE</b> EPIC BFE 40131	PRIMITIVE LOVE
52	48	48	66	<b>WHAM!</b> ▲ <sup>4</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
53	53	55	8	<b>TWISTED SISTER</b> ● ATLANTIC 81275 (9.98)	COME OUT AND PLAY
54	54	66	15	<b>TA MARA &amp; THE SEEN</b> A&M SP6-5078 (6.98)	TA MARA & THE SEEN
55	51	46	32	<b>TALKING HEADS</b> ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	58	68	21	<b>SHEILA E.</b> PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
57	56	60	12	<b>ARTISTS UNITED AGAINST APARTHEID</b> MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
58	49	43	10	<b>BOB DYLAN</b> COLUMBIA C5X 38830 (CD)	BIOGRAPH
59	57	57	16	<b>KATE BUSH</b> EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
60	60	63	19	<b>STARPOINT</b> ELEKTRA 60424 (8.98) (CD)	RESTLESS
61	52	41	30	<b>BILLY JOEL</b> ▲ <sup>2</sup> COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
62	61	61	30	<b>COREY HART</b> ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
63	55	54	11	<b>BARRY MANILOW</b> RCA AFL1-7044 (8.98)	MANILOW
64	68	49	31	<b>MOTLEY CRUE</b> ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
65	88	—	2	<b>THE ALAN PARSONS PROJECT</b> ARISTA AL9-8384 (9.98)	STEREOTOMY
66	63	50	19	<b>SCRITTI POLITTI</b> WARNER BROS. 25302 (8.98) (CD)	CUPID AND PSYCHE 85
67	64	64	11	<b>AEROSMITH</b> GEFEN GHS 24091/WARNER BROS. (8.98) (CD)	DONE WITH MIRRORS
68	70	83	7	<b>SOUNDTRACK</b> JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
69	59	59	17	<b>KENNY ROGERS</b> ● RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
70	74	77	51	<b>SADE</b> ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
71	65	53	63	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
72	75	75	39	<b>BON JOVI</b> ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
73	77	69	12	<b>W.A.S.P.</b> CAPITOL ST-12435 (8.98)	THE LAST COMMAND
74	85	125	5	<b>L.L. COOL J</b> COLUMBIA BFC 42039	RADIO
75	71	70	18	<b>STEVIE RAY VAUGHAN</b> EPIC FE 40036 (CD)	SOUL TO SOUL
76	72	72	10	<b>ASIA</b> GEFEN GHS 24072/WARNER BROS. (8.98) (CD)	ASTRA
77	79	86	7	<b>SOUNDTRACK</b> CASABLANCA 826 306-1/POLYGRAM (10.98) (CD)	A CHORUS LINE-THE MOVIE
78	69	62	12	<b>CLARENCE CLEMONS</b> COLUMBIA BFC 40010 (CD)	HERO
79	81	73	17	<b>MORRIS DAY</b> ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
80	73	74	29	<b>ORCHESTRAL MANOEUVERS IN THE DARK</b> A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
81	78	79	19	<b>THE CURE</b> ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
82	84	103	14	<b>VARIOUS ARTISTS</b> TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
83	143	—	2	<b>SOUNDTRACK</b> MCA 6158 (9.98)	OUT OF AFRICA
84	91	91	12	<b>GRACE JONES</b> MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
85	86	89	16	<b>PHANTOM, ROCKER &amp; SLICK</b> EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
86	80	78	11	<b>ELTON JOHN</b> GEFEN GHS 24077/WARNER BROS. (8.98) (CD)	ICE ON FIRE
87	89	110	21	<b>FIVE STAR</b> RCA NFL1-8052 (8.98)	LUXURY OF LIFE
88	90	97	15	<b>ISLEY/JASPER/ISLEY</b> CBS ASSOCIATED BFE 40118/EPIC	CARAVAN OF LOVE
89	76	71	12	<b>JONI MITCHELL</b> GEFEN GHS 24074/WARNER BROS. (8.98) (CD)	DOG EAT DOG
90	82	82	18	<b>ROGER DALTRY</b> ATLANTIC 81269 (8.98) (CD)	UNDER A RAGING MOON
91	87	84	11	<b>THE WRESTLERS</b> EPIC BFE 40223	THE WRESTLING ALBUM
92	102	102	13	<b>THE JUDDS</b> RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
93	97	136	5	<b>JETHRO TULL &amp; THE LONDON SYMPHONY ORCHESTRA</b> RCA XRL1-7067 (7.98)	A CLASSIC CASE
94	124	149	32	<b>RENE &amp; ANGELA</b> MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
95	103	143	4	<b>BALTIMORA</b> MANHATTAN SQ 53020/CAPITOL (6.98)	LIVING IN THE BACKGROUND
96	112	140	7	<b>THE CULT</b> SIRE 25359/WARNER BROS. (8.98)	LOVE
97	93	85	12	<b>SHEENA EASTON</b> ● EMI-AMERICA SJ-17173 (8.98)	DO YOU
98	83	81	31	<b>SCORPIONS</b> ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
99	99	104	24	<b>THE FAT BOYS</b> ● SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
100	115	118	11	<b>HIROSHIMA</b> EPIC BFE 39938	ANOTHER PLACE
101	92	95	16	<b>SOUNDTRACK</b> WARNER BROS. 25295 (8.98)	KRUSH GROOVE
102	94	87	117	<b>GEORGE WINSTON</b> ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
103	107	96	118	<b>LIONEL RICHIE</b> ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
104	100	94	120	<b>PHIL COLLINS</b> ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
105	108	111	12	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
106	98	99	15	<b>TRIUMPH</b> MCA 2-8020 (10.98)	STAGES
107	185	—	2	<b>BANGLES</b> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
108	111	93	33	<b>RATT</b> ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
109	95	100	87	<b>TINA TURNER</b> ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
110	106	106	69	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

# ...newsline...

**SPRING SONG:** Applications are now available for a spring series of lyric writing, hit songwriting and pop music workshops conducted by the Songwriters Guild Foundation, the non-profit educational arm of the Songwriters Guild of America. Professionals will offer a total of seven courses from beginner to advanced levels. Each workshop will meet for 10 weekly, two-hour sessions starting the week of March 24. Applications and more info can be obtained from Bob Leone at (212) 686-6820.

**MERIT MUSIC,** the Nashville-based publishing company, has changed its international name because of an existing "Merit" company in England. The new name for all international activities is Around The World Music, reports Merit Music International president Bob Weiss. The English office is Merit's first abroad; its managing director is Peter Phillips.

**(SHOW) MUSIC VIDEOS:** Stephen Sondheim's "Sunday In The Park With George" and "Follies" start a round of video showcasing this month. Showtime airs an original cast video of "Sunday" on Feb. 18, followed by a PBS presentation June 16. A documentary on "Follies In Concert," based on last September's hailed Lincoln Center performance, is a PBS event March 14, while Showtime has it sometime next year. Meanwhile, the BBC broadcast "Follies" last weekend. All this makes the folks at RCA Records happy, since the label has marketed the recordings of both shows.

**ROCKUMENTARY?** Paul Wagner, a Washington, D.C.-based producer, and Rachel Freed, niece of Alan Freed, the pioneer rock'n'roll DJ, say they've started production on a documentary about Freed, who was one of the first people elected to the Rock and Roll Hall Of Fame. Consultants on the project include Jeffrey Rutledge, author of a new biography of Freed, and David Freed, Alan's brother and business partner.

## Lifelines

### BIRTHS

Boy, Wesley Rucker, to **Thomas and Carlotta McKee**, Dec. 12 in Nashville. He is an independent songwriter and publisher. She is a staff writer with New Breed Music.

Girl, Austin Rose, to **Doug and Debi Lipetz Holman**, Dec. 24 in Seattle. He is an account executive for KZOK there. She is local promotion manager for Epic Records.

Boy, Jonathan David, to **Joe David and Karen Whitaker**, Jan. 15 in Mt. Pleasant, Texas. He is an air personality at KPXI-FM there.

Boy, Alexander Douglas, to **Doug and Rosemary Pierce Bornstein**, Jan. 15 in Burbank. He is president of Douglas Communications. She is former national advertising coordinator for WEA Corp.

Girl, Jessica Joyce, to **Fred and Marianna Conley**, Jan. 21 in Nashville. He manages singer/songwriter Earl Thomas Conley.

### MARRIAGES

**Kathy Patrick to Jack Corley**, Jan. 25 in Rochester, Mich. She is manager of Full Moon Records there.

### DEATHS

**Albert Grossman**, 59, of an apparent heart attack while en route to Midem Jan. 25. He was a major personal manager and owner of Bearsville Records. (Separate story, page 4.)

**Lee Paris**, 41, Jan. 8 in Philadelphia. From 1969 to 1972, Paris was disk jockey/music director/program di-

rector at KRUZ Santa Cruz, Calif. After moving to Philadelphia, he worked at WXPB-FM, WMMR-FM and WFIL-FM. He also operated his own production company. In 1984, he became creative director and producer of "Bete/Fete/Opening Night," a cable tv program. He is survived by his mother and a brother.

**Milton M. Blink**, 81, Jan. 21 in Palm Springs, Calif. Blink was the co-founder and former president of Standard Radio Transcriptions in the '30s. Among the early acts on the service were the Nat "King" Cole Trio, Frankie Laine, Lawrence Welk and the Sons of the Pioneers. In the '50s, SRT became involved in producing background music, principally for the Seeburg Corp., then a major jukebox manufacturer. Blink is survived by his wife and a daughter.

**Gordon MacRae**, 64, of cancer Jan. 24 in Lincoln, Neb. The actor/singer's long career on the screen peaked in the mid-'50s with the musicals "Oklahoma!" and "Carousel." The soundtrack albums for both those films were major sellers on the Capitol label, for which MacRae also recorded a number of successful albums under his own name. Among his other films were "On Moonlight Bay" and "By The Light Of The Silvery Moon." MacRae is survived by his wife, Elizabeth. Family members have asked that contributions be sent to the National Council on Alcoholism, of which MacRae was honorary chairman.

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### FEBRUARY

Feb. 8, **Testimonial Dinner sponsored by the American Jewish Committee Appeal for Human Relations, honoring Camelot Enterprises president Paul David**, New York Hilton. Contact co-chairman Paul Smith, (212) 975-5177.

Feb. 10-19, **The 83rd Annual American International Toy Fair**, New York City. Contact Donna Datre (212) 675-1141.

Feb. 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Feb. 20, **Platinum Factory Seminar Series VI: The Role of the A&R Executive in the Making of a Hit**, Billie Holiday Theatre, Brooklyn, N.Y. (718) 636-1401.

Feb. 19-21, **Winter Music Conference**, Marriott Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

Feb. 21-22, **Gavin Seminar For Media Professionals**, Fairmont Hotel, San Francisco. (415) 392-7750.

Feb. 25, **National Academy of Recording Arts & Sciences' Grammy Awards Show**, Shrine Auditorium, Los Angeles. (213) 849-1313.

### MARCH

March 3, **Songwriters' Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.

March 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.

March 6-8, **Country Radio Seminar**, Opryland Hotel, Nashville. (615) 327-4488.

March 7-11, **NARM Convention**, 11 Century Plaza, Los Angeles. (609) 424-7404.

March 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

March 12-15, **ITA Convention**, Americana Canyon Hotel, Palm Springs, Calif. (212) 956-7110.

Mar. 15, **Ninth Annual Bay Area Music Awards**, San Francisco Civic Auditorium. (415) 864-2333.

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest**, Hyatt Regency, Chicago. (800) 368-2066.

Mar. 29, **New York Music Awards**, Beacon Theatre, New York. (212) 265-2238.

### APRIL

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.



**Scoring Big.** Arista president Clive Davis presents Whitney Houston with a double-platinum disk for her self-titled debut album at a recent reception in New York. Also in on the celebration are, from left, producer Kashif, Arista's senior vice president of promotion Don Ienner, vice president of r&b promotion Tony Anderson, and executive vice president and general manager Sal Licata.

## New Companies

**Dianne Richey Promotions Co.**, formed by Dianne Richey and Jeff Haupt. The first country record promotion company in Nashville to promote exclusively to Gavin reporting stations. P.O. Box 171081, Nashville, Tenn. 37217; (615) 361-4673.

**The Dreamwerk Group**, a production, publishing and management company, formed by Ben Burton. First signing is singer/songwriter Kathy Prestwood. 4278 N. Hazel, Chicago, Ill. 60613; (312) 975-0123.

**M-records**, formed by Mark Melnick. First release is "Love Light" by Jerney. 263A W. 19th St., Suite 463, New York, N.Y. 10011; (212) 741-0470.

**Deutsch/Berardi Music Corp.**, a music publishing company, formed by Bill Deutsch and Richard Ber-

ardi. First signings are singer/songwriter Regina Richards and songwriter/producer Leslie Ming. 23 W. 78th St., Suite 5B, New York, N.Y. 10024; (212) 496-6455.

**Equal Opportunities Music Publishers**, affiliated with BMI, formed by Mark Anthony and Stan Henson. Company will publish urban contemporary music and plans to release an album in August. P.O. Box 5322, North Hollywood, Calif. 91616; (818) 508-7866.

**Jay Jenson, Promotion/Marketing/Management**, formed by Jay Jenson. Independent promotion will be the company's main thrust; marketing, publicity and artist management and development will also be incorporated according to clients' needs. 4848 Mill Run Rd., Dallas, Texas 75244; (214) 991-8559.

## Brill Building a Landmark? New York Hearing Set for March

**NEW YORK** A five-year-old campaign to establish the Brill Building, a New York music publishing haven for 50 years, as a landmark building enters a new phase when the New York Landmark Commission holds a hearing at City Hall on March 11.

Don George, the writer who has spearheaded the drive to give the edifice at 1619 Broadway landmark status, says he's summoned a number of writers who worked in the building to attend the hearings and lend support. Such writer-oriented organizations as ASCAP, BMI and The Songwriters' Guild of America also support landmark status for the building, George says.

Although George Transon, who acquired the building in the

late '70s, has refurbished it to much of its former glory, he is against official landmark designation. The Brill Building is no longer a focal point of pop music writing, but a number of music firms still maintain offices there, including the huge music publishing operation headed by Freddy Bienstock.

George says he has the support of the Mayor's office, if landmark status is achieved, in the creation of a "walk" outside the building. Plaques embedded in the sidewalk would relate the history of the building and of successful songs that originated there. For more information on how to lend support to the landmark project, George can be reached at (212) 265-7693.

## VIDCLIP SPONSORSHIP WORRIES OUTLETS

(Continued from page 6)

once a broadcaster is aware of such a deal, it must disclose that fact to the audience. The FCC has said that the public has a right to know by whom they're being persuaded so that they're not deceived."

Still, broadcasters, like cablecasters, reserve the right to decide how much endorsement is too much. "We make sure the clip doesn't look like a commercial," says U68 general manager Steve Leeds. "We recently aired a Barbara Hyde clip that featured the Murjani line of Coca-Cola clothes. Now, the clip was about four and a half minutes long, and it had maybe a 30-second dance sequence showing the clothes. It had interesting visuals. To us, it didn't look like a commercial."

On the other hand, says Leeds, a "kid video" co-produced by Cap'n Crunch Cereal and corporate sponsorship firm Rockbill Inc. was not played by U68 because "it made reference to MTV. We wouldn't play 'Money For Nothing' for the same reason," he says.

The MTV spokesperson says the criteria used for evaluating videos for both VH-1 and MTV is the same: "Any use of product identification must be in keeping with the concept of the video, and not just blatant product endorsement," she says. As for the Mandrell clip, it was "extremely gratuitous and heavily laden with RC Cola advertising—it just bombarded you."

The executive goes on to say that "if a company is going to subsidize a video, one of its objectives is going to be to have its product as visible as possible. So we have to be extremely careful about playing those clips."

The Mandrell video was the first

## Mandrell Video Focus of Meeting TNN Voices Its Objections

NASHVILLE Paul Corbin, director of programming for the Nashville Network, says that although TNN chose not to air Louise Mandrell's "Some Girls Have All The Luck," the decision was made strictly on the basis of what the network feels were excessive displays of RC Cola. He says that a meeting has since been held with Irby Mandrell in which TNN offered to view initial storyboards of Mandrell/Cook-produced videos in an effort to prevent future repeats of this situation.

"I think as a result of our meeting with Irby that he has a much

better understanding of our feelings," says Corbin. Corbin adds that TNN does not have a specific policy against airing corporate-sponsored clips and that each case is determined individually.

Louise Mandrell will appear on TNN's "Nashville Now" Wednesday (5) with host Ralph Emery, who appears with her in the video. "Some Girls Have All The Luck" will receive a one-time airing that night and will be the subject of a live discussion.

KIP KIRBY

corporate-sponsored project for Mandrell/Cook, which is headed by Irby Mandrell, the singer's father. The video was to have heralded the firm's entry into a series of corporate-sponsored videos for Nashville artists. However, the refusal by both The Nashville Network and VH-1 to air the clip has presented a substantial setback.

Irby Mandrell admits he has been "surprised" by resistance to the clip, and he says he disagrees that use of the sponsor's product in the video is "gratuitous."

"Anyone who knows Louise knows that the first thing she does when she gets to a concert hall is find the nearest soda machine and get an RC Cola," he says. "All we did was try and use the product exactly the way she does.

While the clip is airing on some country video outlets, including Country Music Television (CMT), the loss of viewing on VH-1 and TNN seems likely to pose a major roadblock to future corporate sponsorships. Still, Mandrell says his firm will pursue other product endorsements for country clips.

Asked whether airing videos that feature sponsors' products prominently is likely to affect ad revenues for network and cable channels, Mandrell says: "I would think these big companies would want to spend their money with outlets who are supporting their videos on the air."

*Assistance in preparing this story provided by Kip Kirby in Nashville.*

## CMA MARKETING PLAN

(Continued from page 6)

promote a positive image of country music, provide additional exposure for the CMA and increase retail shelf space. The concerts would be done in cooperation with country music radio stations in the cities where the concerts would be held.

Greg Rogers, chairman of the international committee, reported that the British music industry will spend more than 100,000 pounds on country music advertising and research within the next six months. He noted that Music Week magazine has added a country music album category for its annual awards show.

Membership in the CMA's international division is up 32% over last year, Rogers added. The London office of CMA will hire another full-time employee on account of the increased activity.

TV/video committee chairman Kevin Metheny argued that there is a need for a new country music promotional video and said that his committee will seek more in-store showing of country videos and more avenues for broadcasting them. Jim Powers, chairman of the merchandising committee, reported that the CMA and NARM will again cooperate in a point-of-purchase merchandising campaign for the CMA awards show in October.

Booking agent Tony Conway announced that the Talent Buyers Entertainment Marketplace will be held Oct. 11-12 at the Sheraton Mu-

sic City, Nashville. The showcases that accompany the event will be staged at the Sheraton's McGa-

vock's Place lounge.

EDWARD MORRIS

## ALBERT GROSSMAN

(Continued from page 4)

ness as it expanded.

Since the early '80s, however, Grossman had reduced his music interests, with the record company effectively dormant since the end of its Warner deal last year. Grossman himself was content to focus on his two local restaurants, the Big Bear and the Little Bear, perhaps because, as Peter Yarrow suggested last week, "the '70s had become a pretty arid musical cli-

mate for him, as for many of us."

Yarrow, added that his former manager as much as anybody changed music into a creative medium that expressed really important, vital ideas." Grossman's forceful insistence on broadening artists' autonomy in concert and recording contracts enabled artists "to achieve a degree of freedom they hadn't had before," according to Yarrow.

## MERRILL LYNCH HOME VIDEO SEMINAR

(Continued from page 4)

berman, chairman of Minneapolis-based rack jobber and distributor, Lieberman Enterprises.

Noting that his outfit had sold the "Beverly Hills Cop" video to 1,000 mass merchandisers who were not previously in the video software business, Lieberman said "the price of play in mass merchandising is a realistic returns privilege and, in some cases, a better margin that recognizes the two-step delivery system." He added the sell-through rate for customers on the title was approximately 65%.

Other panelists participating in the seminar included: Robert Dillon, executive vice president and CFO, Sony Corp. of America; Gerald McCarthy, executive vice president, Zenith; Alfred Markim, president, VCA/Technicolor; Sandy Goldberg, CFO, Lieberman Enterprises; Jon Peisinger, president, Vestron; Barry Collier, president, Prism Entertainment; James Fifield, president and CEO, CBS/Fox Video; Wilfred Schwartz, chairman and CEO, Federated Group; and Stuart Rose, chairman, Audio/Video Affiliates.

## Grass Route

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**NEW MUSIC DISTRIBUTION** Service's annual catalog is out this year in its largest edition to date. For those unfamiliar with the volume, it's packed with a little bit of everything for everyone, except for those dedicated strictly to mainstream pop.

Packaged in original artwork by **Keith Haring**, the 90-page catalog includes an extensive label-by-label listing of albums covering all definitions of new music. A few of those definitions are jazz, rock, classical and several genres best described as experimental. All told, the collection contains 2,000 titles from 400 labels.

Each listing is followed by descriptions of the music, which are designed to act as guidelines to appreciation. In addition, artists are listed by category of music to the extent possible.

The catalog is published by the Jazz Composer's Orchestra Association (JCOA), a not-for-profit New York organization. One of JCOA's offshoots is the New Music Distribution Service (NMDS), which was founded by composers **Michael Mantler** and **Carla Bley**. All of the

catalog's titles are available through NMDS' mail-order setup. The volume has been shipped to 32,000 new music fans. If you were missed in that mailing, call Yale Evelev at (212) 925-2121.

**SEEDS & SPROUTS: Prime Records** is up and running out of Wilkesboro, N.C., with an EP by **Midnight Country** titled "Fill! My (Country) Soul." Up against the usual "no retail presence, no airplay/no airplay, no retail presence" syndrome, the label has issued a newsletter chronicling the band's background and character and is currently launching a phone campaign aimed at country radio outlets.

Back in New York, the young **Pow Wow** logo issues its first album, **Zazou Bikaye's** "Mr. Manager." The French-African group's album may ring a bell to those fond of Belgium's **Crammed Discs**, as that's where Pow Wow licensed it from.

Also in Gotham, thanks to the staff at **Emergency's** "Hotline" newsletter for the good laugh we got out of its "What the stars have to say about **DJ Patches**" feature. Amazingly, Dan Rather, Robert Redford and Kris Kristofferson all had this to say: "He's all right," according to the Hotline. Meanwhile, DJ Patches' identity continues to re-

## SINGLES REVIEWS

(Continued from page 73)

### JOHNSTONS

This Time (3:18)

PRODUCERS: J. Weedenman, B. Adams  
WRITER: Howard Bellamy  
PUBLISHERS: Famous/Bellamy Brothers, ASCAP  
Hidden Valley (no number)

Punchy dynamics punctuate an attention-grabbing arrangement by this vibrant new band.

### RICK & VAL

What A Memory We'd Make (timing not listed)

PRODUCER: Mike Francis  
WRITERS: Rory Bourke, Charlie Black, Tom Rocco  
PUBLISHERS: Chappell/Robin Hill/Bibo  
Destiny WRC-4-394

A fine jukebox weeper.

Disco novelty with bass, brass and train whistle. Contact: (305) 587-0065.

### JOYCE SIMS

(You Are My) All And All (6:10)

PRODUCER: Mantronik  
WRITER: Joyce Sims  
PUBLISHERS: Beach House/Smokin' Amigos, ASCAP/Tawanne Lamont  
Sleeping Bag SLX-0017 (12-inch single)

Delicate vocal and hip hop track give an effect like Mary Wells gone electro. Contact: (212) 724-1440.

### LISA

Tempt Me (7:11)

PRODUCER: Ian Anthony Stephens  
WRITERS: Lisa, Stephen Singer, Robert Lee  
PUBLISHER: not listed  
Suite Beat (no number) (12-inch single)

Hi-NRG with a light touch. Contact: (213) 973-8282.

### 12:41

Success\$ \$ The Word (5:16)

PRODUCERS: David Eng, Kenny Beck  
WRITER: Kenny Beck  
PUBLISHERS: Beach House/Personal, ASCAP  
Fresh FRE-004 (12-inch single)

Studio bop playing off the "Gilligan's Island" theme. Contact: (212) 724-1440.

## DANCE



### MC A.D.E.

Bass Rock Express (6:00)

PRODUCERS: William Hines, Leon Green  
WRITER: Adrian Hines  
PUBLISHER: Vi-Sonic, BMI  
4-Sight 3-85-F5-9 (12-inch single)

## FAMINE RELIEF

(Continued from page 1)

\$900,000 in Norway and \$800,000 from Sweden. Fans from 15 other nations contributed the remainder.

Band Aid's recording of "Do They Know It's Christmas?" provided royalty contributions of \$9,166,000, according to the audit. The recording was released by CBS in the U.S.

Approximately 40% of the \$92 million total has been spent or is earmarked for emergency aid such as food and medical supplies. John Locher of the Live Aid Foundation, says his organization has been forced to set up its own logistics in Africa to assure that the supplies

can reach the needy.

Locher says more than 100 donations to the fund are still being received daily.

According to a spokesman for Father Harold Bradley of the Georgetown Univ. Center For Immigration Policy & Refugee Assistance, \$44 million of the remaining concert funds is slated for "long-term development," such as irrigation projects and finding new water tables. Bradley is a consultant to the relief fund.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	105	109	15	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
112	110	90	27	THE POINTER SISTERS ▲ RCA AUL1-5487 (8.98) (CD)	CONTACT
113	118	122	45	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
114	123	133	10	DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
115	117	117	73	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
116	116	120	7	THE WHO MCA 5641 (8.98)	WHO'S MISSING
117	109	112	35	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
118	96	76	13	SOUNDTRACK MCA 6149 (9.98) (CD)	SWEET DREAMS
119	125	127	51	RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
120	101	105	23	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
121	146	164	10	ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
122	113	114	10	DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
123	119	92	31	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
124	114	107	10	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
125	129	130	25	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
126	104	98	38	EURYTHMICS ▲ RCA AUL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
127	126	115	128	MADONNA ▲ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
128	132	135	12	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE
129	130	134	64	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
130	120	121	33	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
131	182	—	10	THE OUTFIELD COLUMBIA BFC 40027 (CD)	PLAY DEEP
132	137	141	147	ZZ TOP ▲ 5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	136	139	610	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
134	127	126	121	SOUNDTRACK ▲ 2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
135	141	145	24	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
136	140	144	10	KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
137	142	148	12	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
138	138	142	77	BILLY OCEAN ▲ 2 JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
139	145	129	13	OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
140	139	119	57	SOUNDTRACK ▲ 2 MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
141	150	175	4	BAD COMPANY ATLANTIC 81625 (8.98)	10 FROM 6
142	131	116	11	ELVIS COSTELLO/THE ATTRACTIONS BEST OF ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
143	162	179	29	GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
144	147	150	8	KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
145	151	156	38	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
146	149	128	123	HUEY LEWIS & THE NEWS ▲ 6 CHRYSALIS FV 41412 (CD)	SPORTS
147	144	138	108	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
148	122	101	38	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
149	155	172	3	THE TEMPTATIONS GORDY 6164GL/MOTOWN (8.98)	TOUCH ME
150	133	123	104	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
151	134	124	114	U2 ▲ ISLAND 90127/ATLANTIC (6.98)	UNDER A BLOOD RED SKY
152	128	113	24	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
153	153	157	4	FRANK ZAPPA BARKING PUMPKIN 74203/CAPITOL (8.98)	F.Z. MEETS THE M.O.P.
154	148	152	47	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
155	161	154	20	STRYPYR ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	175	192	3	FINE YOUNG CANNIBALS I.R.S. 5682/MCA (8.98)	FINE YOUNG CANNIBALS
157	121	88	10	THE CLASH EPIC FE 40017	CUT THE CRAP
158	135	108	15	WANG CHUNG GEFEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
159	163	191	5	ECHO AND THE BUNNYMEN SIRE 25360/WARNER BROS. (8.98)	SONGS TO LEARN AND SING
160	156	153	136	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
161	157	151	29	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
162	160	155	13	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
163	159	146	27	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
164	190	—	2	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
165	170	173	4	GRACE JONES ISLAND 90491/ATLANTIC (8.98)	ISLAND LIFE
166	154	137	13	JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
167	173	188	8	VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
168	168	163	58	ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98) (CD)	CATS
169	164	159	8	ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
170	172	177	19	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
171	167	167	41	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISEING FORCE
172	152	147	61	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
173	166	169	27	PATTI LABELLE P.L.R. FZ 40020/EPIC	PATTI
174	NEW	NEW	NEW	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
175	181	182	70	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
176	180	174	107	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
177	184	178	65	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
178	158	158	10	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
179	165	132	15	OLIVIA NEWTON-JOHN ● MCA 6151 (9.98) (CD)	SOUL KISS
180	NEW	NEW	NEW	PETER FRAMPTON ATLANTIC 81290 (8.98)	PREMONITION
181	186	190	3	VARIOUS ARTISTS RED SEAL HBC2-7128/RCA (19.98) (CD)	FOLLIES IN CONCERT
182	178	184	18	MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
183	189	198	5	HANK WILLIAMS, JR. WARNER BROS. 25328 (8.98)	GREATEST HITS, VOL. II
184	192	—	2	THE REPLACEMENTS SIRE 25330/WARNER BROS. (8.98)	TIM
185	179	165	18	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
186	177	185	44	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
187	191	197	16	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
188	195	—	2	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
189	NEW	NEW	NEW	THE EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
190	NEW	NEW	NEW	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
191	196	166	43	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
192	194	176	15	KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
193	169	131	11	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
194	197	194	42	BRUCE SPRINGSTEEN ● COLUMBIA PC 31903 (CD)	GREETINGS FROM ASBURY PARK, N.J.
195	171	160	40	PRINCE & THE NEW POWER GENERATION ▲ 2 PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
196	RE-ENTRY	RE-ENTRY	RE-ENTRY	STEVIE NICKS ▲ 3 MODERN 38139/ATLANTIC (6.98)	BELLA DONNA
197	193	196	7	TOM WAITS ISLAND 90299/ATLANTIC (8.98)	RAIN DOGS
198	176	171	12	Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
199	174	170	22	9.9 RCA NFL1-8049 (8.98)	9.9
200	198	195	30	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL

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# Microsoft CD-ROM Conference Gathers Momentum

BY SAM SUTHERLAND

LOS ANGELES Executives from the computer, consumer electronics, publishing and entertainment fields converge on Seattle early next month for the first international conference devoted exclusively to Compact Disc-Read Only Memory (CD-ROM) technology.

The March 4-7 event, organized by Bellevue, Wash., software and computer products firm Microsoft Corp., coincides with gathering momentum behind reported CD-ROM standardization efforts. Although short at present, the list of CD-ROM products available—most targeting the business computing market—is already plagued by differing, incompatible formats.

With the prospect of a universal file format for CD-ROM usage, however, this next step in the evolution of basic CD storage applications is being touted as a potential meeting point for not only the home and business computer sectors, but also for entertainment industries.

Thus, Microsoft planners note that the March summit's comprehensive agenda, initially intended for attendees from the computer and publishing fields, may prove as timely for home entertainment interests. Conference chairman Min S. Yee reports that both Sony and Philips are expected to send large contingents to the session. He also anticipates attendance by representatives of major corporations in both publishing and music, as well as from major corporations with wide-ranging entertainment interests.

According to Yee, the conference schedule is thus designed to outline

and explain CD-ROM technology for non-technical attendees, and provide sessions aimed at computer and publishing personnel already involved in the development of CD-ROM software and hardware.

Panels will address CD-ROM and personal computers, publishing, multi-media presentation options, production considerations, associated software and hardware design, new developments in CD-ROM technology and the product's role in in-

ternational markets. Also scheduled are technical sessions devoted to various aspects of software design—including premastering, mastering and replication; user interface design; integrated CD-ROM systems; date preparation, and software standards.

In all, 54 executives from an array of industries and institutions are slated to participate as panelists, lecturers or moderators during the 21 sessions on the conference

schedule. Site for the event, which Yee says can accommodate up to 800 participants, is the Sheraton Hotel. The conference chairman also says total attendance could rise to as many as 900, based on present responses to initial announcements and ads aimed primarily at the computer trade.

Microsoft is charging \$899 for registration to the conference, which kicks off on the afternoon of Tuesday, March 4, and concludes

Friday (7) at midday. Until Feb. 15, an early registration fee of \$799 is being charged. Registration and reservations are being coordinated through Travel Incentives Inc., in Westlake Village, Calif.

More information is available from Travel Incentives at (800) 323-7616 or, in California at (818) 707-0102.

## Broad Impact Seen for CD-ROM Applications

The Compact Disc is already the darling of the audio industry. Now the configuration's developers, along with a growing number of high-technology firms, expect the CD to exert an even broader impact on both business and entertainment in its emerging data storage form.

That's CD-ROM (Read Only Memory), which shares the same physical dimensions and basic data storage scheme of the digital audio disk jointly developed by Sony and Philips. When the storage capacity for recording sound used in audio CDs is opened up for other types of data, the disk's potential applications are expanded dramatically.

Even in its present audio incarnation, as standardized by Sony and Philips, the CD allows for the inclusion of graphic information—like scrolled text or still-frame graphics that can change over a

seven-second interval much as computer games once did—using storage sub-codes. To achieve its cutting-edge sonic performance standards, however, the audio CD devotes most of its available "user data" capacity to encoding sound.

For CD-ROM applications, software designers can vary the stor-

### Data can be retrieved as audio, video or hybrid signals

age scheme for that two kilobyte data area. In terms of the available data density afforded by the CD's optical storage technology, a single CD-ROM is said to be equivalent to as many as 1,200 conventional flop-

py disks.

Because it stores data in digital form, the CD-ROM can contain a comparatively vast amount of information. And that data can be retrieved as audio, video or hybrid signals containing both image and sound. Since the configuration employs the same optical storage medium as laser videodisks, CD-ROM software can be configured to handle full-motion graphics, too, albeit at the expense of program time and flexibility.

Several dozen CD-ROM software programs have already been published here and abroad, primarily as data-base resources used in business, government, education and scientific fields. However, these disks vary in terms of the storage scheme—or file structure—employed; as a result, there already exists a rising question of compatibility, since these CD-

ROMs can only be used on specific incompatible CD-ROM drive hardware.

At least three groups are working on standardized CD-ROM file proposals. These are the National Information Standards Organization (Z39); the High Sierra Group, an ad hoc committee comprising computer hardware and software vendors along with three major electronics corporations, Sony, Philips and Hitachi; and a subcommittee of the Information Industry Assn. standards committee.

For an update on the first entertainment industry venture targeted specifically to CD's "post-audio" potential, Stan Cornyn's Record Group, see this week's "On The Beam" column on page 24.

## GLOBAL SALES

(Continued from page 1)

picture of more than a year ago; it's generally accepted that there was an encouraging upturn of action late in 1985 and, indeed, into this year.

Total LP sales are noted by IFPI at 800 million units, down from 850 million in 1983 (some 6%). However, tape sales, of which roughly 95% are cassettes, rose to 800 million from only 660 million in the previous year (up 21%). Sales of singles and EPs dropped (some 6%) to 750 million from 800 million in 1983.

And 1984 Compact Disc sales almost quadrupled to 20 million units over the system's launch year.

Although IFPI describes the world market as virtually static, the monetary value of sales would have shown an increase were it not for the strength of the U.S. dollar, the report notes. But the federation adds that first indications from figures being assembled for last year suggest little growth in the market worldwide in 1985.

Despite the general static character of the market, the IFPI figures reveal sharp shifts of emphasis, both in the sales of different configurations and in the results culled from individual countries.

Thus, U.S. tape net shipments rose nearly 40% from 243 million units in 1983 to 338 million in 1984—but LP volume suffered a marginal decline to 204.6 million from 209 million. Retail value in the U.S. was \$4.37 billion, some 15% more than in

1983.

In the U.K., LP sales remained at a virtual standstill at around 54 million units, while cassette sales rose from 36 million in 1983 to over 45 million in 1984.

The IFPI survey notes: "Figures from eight of the major national markets show mixed fortunes in 1984. In the U.S., U.K., Canada and Holland, sales increased—but in France, West Germany, Japan and Australia turnover was down compared to the previous year.

"In France, for example, there was a drop in sales for all categories except Compact Disc. The biggest decrease was in LP sales, which fell from 48 million to 40 million.

"Then in West Germany, sales fell for the fifth successive year. Turnover was 2% down compared with 1983 and sales of LPs were only two-thirds of the level reached in the peak year of 1978," the IFPI report notes.

The survey points to a situation in the Netherlands where a 2% rise in turnover in 1984 reversed a steady decline experienced in that territory since 1979, with the increase "largely due to a rise in cassette sales of some 11% to five million units."

According to NVPI, the Dutch national IFPI group, international pop repertoire secured 66% of the market in 1984 compared with 62% in 1983. The group's research also discloses that teenagers are no longer the most important sector of the

record-buying market. People in the 20-29 age group now buy more LPs than those under 20, NVPI says, while the greatest number of cassettes is bought by consumers in their 30s.

In the U.K., a 27% increase in cas-

sette sales was primarily responsible for the overall 14% increase in trade deliveries during the year. However, the British Phonographic Industry (BPI), the national IFPI group, says the real value of those deliveries was still less than in 1980.

## KID VID PRICE HITS NEW LOW

(Continued from page 1)

Also included will be the new parenting series, "What Every Baby Knows," the first three volumes of the "Robotech" series, and a new animated version of "The Velveteen Rabbit." In all, some 28 \$9.95 titles are expected on the street by April.

The pricing structure extends to video wholesalers as well as to specialized reps servicing the mass-merchandising area, according to Wendy Moss, FHE's vice president for marketing and sales. Price protection will be offered to distributors and mass merchants who have stock at earlier \$14.95 suggested lists.

The move, says Moss, is an extension of an ambitious \$10 million mass-merchandising sell-through campaign FHE triggered last fall toward such giant retailers as Sears, Walmart, Toys 'R Us, K-Mart, Otasco and Lionel Leisure (Kiddie City). At that time, the company says it shipped some 600,000 \$14.95 "Transformers" and "G.I. Joe" half-hour videocassettes.

Titles will be available in both VHS and Beta configurations, unlike Prism's six new \$11.95 children's titles, which make up part of a new VHS-only "Video Collection" (Billboard, Jan. 18).

Moss concedes that the lower pricing strategy is geared more toward children's product and the mass merchant, but hopes that the video specialty store takes advantage as well. She claims that sell-through on kid vid is more than 20%.

She does concede that retailers can't possibly absorb all the various manufacturer promotions currently in motion and expects the lion's share of numbers to come from mass merchandisers. Even at the lower price points and two-step distribution process, Moss claims the anticipated volume allows enough profit to go around.

Price points have been steadily falling on children's product during the past year. Disney recently introduced its \$14.95 "Video A-Longs" and is also offering "The Walt Dis-

The survey carries some general notes and warns that in some countries the figures reflect only sales of IFPI member companies and so may understate total sales in those territories.

ney Comedy And Magic Review" at \$9.95. Western Publishing has reportedly done substantial numbers in toy departments and book stores since last summer after introducing the \$15-range "Golden Book Video" collection. And Vestron's Children's Library, Warner Home Video, and RCA/Columbia's Magic Window label have all fared well with \$19.98-\$29.95 product.

Family Home Entertainment is said to constitute 30%-40% of IVE's business. Last June, the company claims it topped \$2 million in sales for the month. Overall, IVE, with its various labels (FHE, USA Sports Video, Adventure Video, Thrillervideo and Monterey) expects to ship 10 million cassettes this year.

IVE made headlines two months ago (Billboard, Dec. 28) when it announced a formal returns plan, a departure from traditional video industry practice.

The returns policy for the newer program, says Moss, is "no charge goods, based on inventory."

## MOM & POP VID SHOPS HANG TOUGH

(Continued from page 1)

"Right now I don't see the influx of store openings that we received last year," says VTR Distributors vice president Paul Pasquarelli. "However, I do notice that there is more expansion. People who had one or two stores seem to be opening up a third or buying up smaller ones. There does seem to be growth, but not the mushroom-type growth that happened last year."

He adds: "In the last couple of months, the independents have shown more strength. It seems they've learned a little bit about selling tapes, so they've increased their cash flow and that's made them more viable." VTR saw 25 new outlets open in January.

At Sound Video Unlimited, vice president Stan Meyers says his company serviced openings for 100 stores in January. Meyers agrees with Pasquarelli about the increasing acceptance of sales, but says it hasn't gone far enough.

"The rental store is definitely a viable item," he says. "Our problem is with some of the people who have done extremely well with sell-through business over the holidays. We need to educate retailers that this could be a 12-month-a-year business."

Pasquarelli adds: "If there's going to be a problem, the late spring and early summer months will bring it out. If we follow the pattern of last year, the studios are going to pull back their range. The video store consumer, especially on the East Coast, tends to be outside for a while. Rental tends to fall off."

Many retailers live on their cash flow, with little in reserve in the way of funds. "They kind of are working on a float," says the VTR executive, and even a brief gap in the float can leave a retailer in sink-in condition.

Even though chains are gathering strength, few see a thinning of smaller video specialty stores. Karen Bell, director of regional activities for the Video Software Dealers Assn., says, "The trade press and manufacturers have said '86 will be the year of the shake-out for under-capitalized mom-and-pop shops, but I haven't seen that with our membership. We've seen no falling off among our independent dealers, and a large number of our new members are also mom-and-pops."

At the American Video Assn., founder and president John Power says, "We're not experiencing any kind of shake-out. We did a poll of our members, and 86% said their business is either good or very good; 74% said their profits are up over last year; 10% said they were even with last year; 16% said they were slightly down; and nobody said it was way down. When we asked them how they thought business would be in '86, 87% thought it would go up this year; 11% said it would run even with last year; and only 2% said that business would drop."

The survey was a random phone poll of 150 of the group's 2,000 members.

A number of executives claim the influx of alternative sales outlets moving into the home video marketplace may actually help video stores.

Randy Chambers, Ingram Video's director of national accounts, says, "A lot of people said that the mass merchant will take

over the market and put the video dealer out of business. But what we're seeing is that mass merchants have only strengthened the marketplace."

Mass merchants spend a lot of money advertising product, Chambers says, creating an awareness among consumers that has direct benefits for specialty retailers. He explains that this is especially so when the merchandisers are sale-only outlets: Consumers looking to rent rather than buy will have no choice but to head for their local specialty outlet.

Amplifying on this situation is Janice Wiffen, Vestron Video vice president of marketing. "There are a lot of mothers who are out in toy stores from time to time," she says, "who would not be found in a video store. They might buy a title or two for their children, and if they keep buying videos, they could well become video customers—not for that toy store, but for the video

specialist."

Chambers himself provides another perspective from his experience with Ingram, one of the nation's largest book distributors: "Many people thought years ago that the K-Marts and the Krogers and the Targets were going to wipe out the book specialty store, but that obviously didn't happen. When I think of books, I think of a B. Dalton or a Walden's. Unless you happen to be in a 'K-Mart environment,' you're going to seek out the book specialist when you're shopping for books."

Distributors say new retail openings will be concentrated in the lower-income and rural marketplaces, which are still lightly penetrated. Major urban centers are "pretty much at a saturation point," says Artec's Bill Perrault. "That growth was in '84 and '85. There's a video store on every street corner. That's about as many as you can get."

David Head, president of used

videocassette broker First National Movie Company, sees "the chains getting larger and opening new locations, and I see all the small towns and areas that never had video stores opening up. I'm looking at another good two or three years of new store openings."

Virtually all those surveyed say video specialty chains are the fastest growing segment of the video specialty marketplace.

"Existing guys have a lot of plans for new stores," says Schwartz Bros. general manager Don Rosenberg. "I'm not seeing many new store openings. Some of my major accounts have very big plans for the year." According to Rosenberg, "The day of the new guy is just about over, except maybe in real remote areas."

At Second Play Video, one of the nation's largest used tape brokers, president Jim Russo says: "Probably two a week are coming through here opening." When a video retail-

er closes its doors, used tape brokers are usually the first to know.

Russo says there have been no signs of any shake-out. In fact, he claims, the opposite is true: "I see more people opening up stores than I see close-ups." He says the ratio is at least two to one and probably closer to three to one.

Russo agrees that the composition of the specialty outlets is changing. "They're not the stores that we once saw, where retailers opened stores with \$100,000 worth of inventory; they're mostly stores in the \$60,000 range. That's good for rural stores."

New territories are also opening up in urban neighborhoods, Russo says. "We're also seeing stores open in the lower income districts. Obviously, you go into L.A., you're not going to find much room to open up a store, but if you go into East L.A. or downtown Detroit, you'll find some room."

## PARSONS CD ROYALTY HASSLE

(Continued from page 1)

initially agreed to renegotiate the royalty rate for Parsons' CD product. "Then, inexplicably, we were given a message that there would be no negotiations unless we agreed unilaterally to continue at the old flat vinyl rate—or our product would be withdrawn from the marketplace in its entirety."

An Arista spokesperson based in New York responds: "Eric Woolfson's statements are completely wrong and inaccurate. It is not appropriate for us to discuss each of the inaccurate points, except to emphasize that the Alan Parsons Project CDs are available in the marketplace."

The Alan Parsons Project has seven prior albums on Arista, all of which are available on CD and have sold "in the hundreds of thousands" in that format, according to Woolfson. A new album, "Stereotomy," is due for imminent CD release.

"The most ridiculous part is that the new album is barely through the pressing stage," says Alan Parsons. "They've presumably only printed a few hundred of them."

A top 10 vinyl seller with "I Robot," the art-rock Alan Parsons Project has been a consistent CD seller because it records digitally and appeals to audiophile listeners.

"I feel our very existence is threatened," says Woolfson. "We make albums specifically for the

Compact Disc market. It is an extraordinary business judgment that they should be withdrawing what they have indicated is actually their best-selling Compact Disc [line]."

Woolfson—already embroiled in an unrelated royalty suit against Arista—has indicated that he is considering legal action in this matter against the label, to whom the Alan Parsons Project is committed for one more album. "I have not formulated my reply to them yet," he says.

"I imagine that this is a temporary move," says Parsons. "I can't believe otherwise."

"I believe this is going to be a major issue," says Woolfson, "and not just for ourselves. The record companies appear to have embarked on a concerted effort to get all artists to comply with some

sort of favored-nation clause. Artists are in danger of committing themselves to something the repercussions of which will come back to haunt them for years to come. I cannot believe we are the only people involved."

Woolfson says that Arista has indicated a willingness to reopen negotiations before a Wednesday (5) deadline for withdrawal of product. But again, says Woolfson, "The pre-condition is that we accept the concessionary rate."

A contract provision dated last Dec. 5 allowed a 30-day negotiation period for royalty restructuring. As no new agreement was reached, Woolfson claims, Parsons' royalty rates were due to increase automatically another 30 days hence.

Parsons first gained fame as an engineer. He engineered Pink

Floyd's 1973 album "Dark Side Of The Moon," which is still listed on Billboard's Top Pop Albums chart after 610 weeks. The "Dark Side" CD has also been a strong seller, and was ranked fifth on Billboard's list of the most popular CDs for 1985.

The Alan Parsons Project released its first album on 20th Century Records in May, 1976. The act debuted on Arista the following year with "I Robot," which went top 10 and was certified platinum.

The act had six consecutive gold or platinum studio albums (three gold, three platinum) between 1977 and 1984, but the string was broken last year when "Vulture Culture" failed to go gold. The album peaked at No. 46, making it one of 1985's bigger chart disappointments.

## CLIPLESS QUEBEC

(Continued from page 3)

equates music video with motion pictures," says Robertson.

As a result, any attempt by the music industry to play vidclips in theaters has been thwarted. At least one major film distributor recently started such a scheme in Canada as part of a lead-in package to feature-length films, and the country's record companies were viewing theaters as another venue for exposure of their artists.

The Quebec Regie du Cinema hasn't relented. Given that there are not many French-language videos and little other exposure in Quebec for vidclips, the province is perhaps the least influenced by video in the country.

CRIA wrote the Quebec cinema organization in January to complain again, but to no avail.

The situation isn't the only one that puts a damper on the exposition of video in Canada. New federal regulations narrow the definition of

Canadian content, making it impossible for broadcasters to qualify for CanCon unless videos they show are done by Canadian artists, feature Canadian music and have either been made by a Canadian production house or filmed by a Canadian director or producer (Billboard, Feb. 11). This definition of CanCon is far more stringent than restrictions on radio, where the only requirement is that two of the four elements of music—tune, lyrics, artist and producer—be Canadian. KIRK LAPOINTE

## EXECUTIVE TURNTABLE

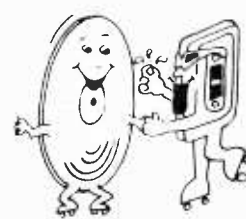
(Continued from page 4)

**TRADE GROUPS.** The Songwriters Guild of America promotes Carol Sampietro to assistant regional director in Nashville. She was a secretary/receptionist.

**RELATED FIELDS.** MTV Networks promotes Robert J. Friedman to vice president of marketing and promotional development and Ruth Otte to vice president of marketing for MTV Music Television and VH-1/Video Hits One in New York. In addition, the following are elevated to vice presidents of the networks' sales and marketing division: Christine Edwards, Southeast region; Mark Rosenthal, Western; Harriet Seitler, Central; John Shaker, Eastern; and Leslye Schaefer, special markets and services.

N. Lee Lacy Associates promotes Barry Munchick to executive vice president in charge of U.S. Television and music videos in New York. He managed the company's U.K. and European operations.

## Diskmakers



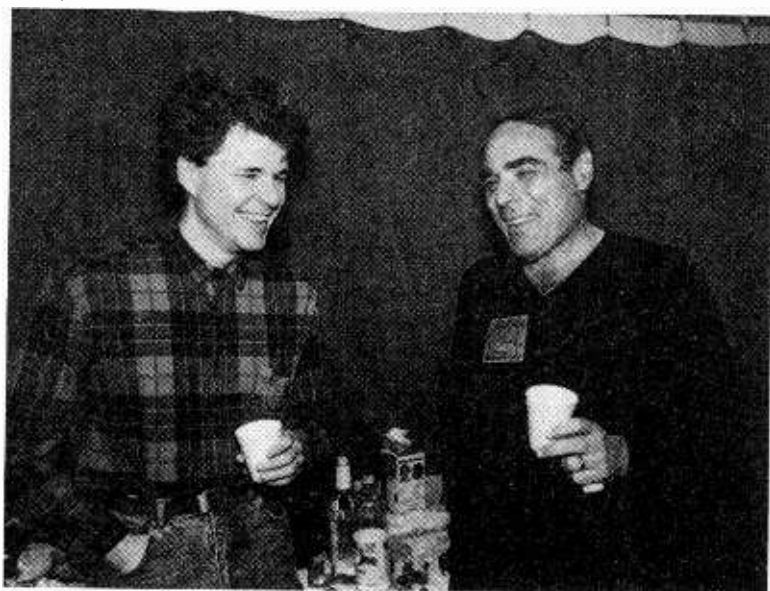
- Record Pressing
- Record Jackets
- Cassette Duplication

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# INSIDE TRACK



**Big Chief Exploring Big Country.** PolyGram president Dick Asher, right, chats with Big Country's Stuart Adamson backstage following the group's recent performance at New York's Madison Square Garden, where they opened for Roger Daltrey.

## Judge Rules U.S. Labels Can Audit Foreign Licensees

BY IRV LICHTMAN

**NEW YORK** A state judge here has ruled that a U.S. label has the right to audit the books of individual foreign licensees against the wishes of their parent company.

The decision, by New York Superior Court Judge William P. McCooe, involves an action brought by 20th Century-Fox Film Corp. against Phonogram International and dozens of its foreign affiliates.

The plaintiff, representing the interests of its former 20th Century-Fox label, which assigned Phonogram sublicensing rights starting in 1972, is seeking to move beyond Phonogram to probe pertinent financial records. Phonogram contends that the plaintiff rights of auditing do not extend to its licensee network.

Judge McCooe ruled, however, that the "the entire agreement, when read as a whole, establishes as a matter of law that the scope of the audit was to include all subsidiaries and licensees within defendants' control." He found "contrary to accepted business practices" Phonogram's interpretation of the agreement that would require 20th

to rely on the "integrity and good faith of the sublicensees to accurately report to the defendant."

Arnold Stream, lawyer for the film company and partner in the New York law firm of Bushkin, Gaims, Gaines, Jonas & Stream, holds that the decision represents the first time that a licensor had "secured the opportunity of penetrating into the network of affiliated sublicensees of Phonogram International for a look-see at their books and records to confirm the accuracy of royalty reports emanating from the parent company only."

The 20th label, which had a foreign arrangement with Phonogram since 1973, entered into a similar deal with RCA for newly released product in 1980. However, on June 30, 1982, the label was purchased by PolyGram U.S., about four months after the film company filed its action.

A legal spokesman representing Phonogram said last week that the company's formal reply to Judge McCooe's decision could not be made until a final order had been entered by the court to implement the decision. The final order is expected in several weeks.

## 'Africa' Theme is 'Hands' Song

**LOS ANGELES** USA for Africa's plans to adopt a new theme song for its upcoming "Hands Across America" fund-raising event have been squelched by Michael Jackson, co-writer of the organization's 1985 anthem "We Are The World."

Ken Kragen, president of USA for Africa, unveiled the new song, titled "Hands Across America," at a press conference here on Jan. 16. The song, written by Marc Blatte and John Chauncey, formed the basis of a video clip which was shot in Taft, Calif., on Jan. 18. Numerous celebrities were bused into Taft to appear in the clip, which was slated to debut during the Super Bowl broadcast on Jan. 26.

But at a meeting of the USA for Africa trustees on Jan. 21, Jackson said that he wanted "We Are The World" to remain the organization's anthem. Kragen said the board then voted unanimously to make "We Are The World" USA for Africa's official song.

When the Taft video footage was aired during the Super Bowl, "We Are The World" was dubbed in place of "Hands Across America." And when the "Hands" event is held on May 25, the hoped-for 100 million who join hands from coast to coast will sing "We Are The World" instead of the new song.

Neither Jackson nor Kragen had comment on the change of plans.

**T**HE LONG-AWAITED functional discount breakthrough to one-stops on Compact Disc purchases has occurred, with MCA Records' reps informing subdistributors that under a new seven-tiered pricing system, their cost will be \$9.98, while the independent dealer price is \$10.90 . . . **Paucity of CD product has independent labels now getting advance payments for the four-inch albums. Most starting to release the laser-read disks are asking for 50% of the wholesale cost up front . . .** Word from the Merrill, Wis., 3-M laserdisk manufacturing facility is that customers can expect laser audio platters to arrive April 1.

**BOB RENO**, now heading an entertainment division established in Beverly Hills by Worldwide Cattle Inc. and International Genetics Co. Division, called **Worldwide Entertainment Inc.**, will be involved in a label, music publishing, a theatrical agency and film and video production. The Beverly Hills site, at 8601 Wilshire Blvd., is temporary, Reno reports.

**V**ERSATILE AHMET ERTEGUN has added Broadway production to his list. "Legends!," written by James Kirkwood, Pulitzer prize-winning author of "A Chorus Line," has Ertegun as one its four producers. Currently at the Ahmanson Theatre, L.A., the show features Mary Martin and Carol Channing . . . Huey Meaux, the veteran record producer, is mulling a talent search clearinghouse . . . **Music Plus** is taking the 8mm blank tape plunge in earnest. A dozen stores have it—and the remaining 26 will stock the new accessory soon . . . **The L.A. County Bar Assn.** hears Paul Geller, co-editor of "World Copyright Law And Practice," discuss "U.S. Copyright Protection And Infringement In Foreign Territories" on Feb. 20 at noon at the Beverly Hillcrest Hotel. Call (213) 627-2727 for reservations for the lunch, which is \$19.50 . . . There's talk of a dramatically staged donation by "Hands Across America" at some point during the NARM convention. Coincidentally, CBS/Fox Home Video has set its Acapulco meet for March 8-12, running right into the NARM convention calendar . . . Expect **Electrosound** to announce shortly its entry into home video duplication in its Hauppauge, N.Y., facility. The new wing will be dubbed **Electrovision**.

**JOHN REID'S** office denies **Elton John** is making any imminent change in his present affiliation with **Geffen Records** (Billboard, Jan. 25). John was said to be moving to PolyGram.

**P**ORNO PULLOUT? Is there a splinter group forming outside VSDA as the X-rated controversy continues? **Track** hears there could be an outside group, but one which would be in close liaison with VSDA. The ultimate question is how much VSDA officially can or even wants to be involved defending beleaguered local members when there's so much to do at the national level . . . **A federal court in Philadelphia has held that Home Box Office may not sue those who pirate the pay channel's signals with microwave antennae under a temporary restraining order. A hearing on the merits of a permanent injunction is slated for Monday (3).**

**T**RACK FOUND **Don Kirshner**, who's surfaced as spokesman for **Isotonix**, a vitamin supplement powder. Kirshner is said to be getting up to 1% of receipts for his endorsement of the product and getting others to do so . . . Folks buying the RCA CD version of "Fiddler On The Roof" get two bonus cuts, "Wedding Dance" and "The Rumor" . . . **Sick Call: Capitol/EMI Canadian president David Evans** recuperating from a stroke suffered Jan. 25 when he was at a district managers' conference. He has been transferred to a Toronto hospital. **Ted Hiashioka** will be convalescing from a mononucleosis seige a few more weeks. He's the **California Record Distributors** promo whiz . . . Watch for **Charlie Williams**, former **ATV Music** exec, and **Bobby Bare** to announce their new **Star Track Marketing** venture in Nashville . . . **Hal Lazareff** leaves his post with **Creative Artists' Agency**, Beverly Hills, to become the **Nederlander Organization's** western regional manager, replacing **Rog Shephard**, who goes full-time to his **PARC Promotions**. **Bobby Brooks** moves west from his New York ICM post to replace Lazareff . . . **Track** erred! **Bob Marin's Suite Beat Music** acquired the **Vee-Jay** catalog from **Betty Chiapetta**, with first albums coming at \$8.98 in a fortnight. There will also be subsequent CDs from this vintage classic line . . . **Watch for the feds to announce more concrete legal actions against tax shelter labels.**

Edited by JOHN SIPPEL

## Promoter's Suit Hits Aerosmith Members Seeks Dollars and Damages from Boston Business

**LOS ANGELES** Concert promoter Michael J. Striar has filed two suits in Superior Court in Boston involving Boston talent manager Timothy J. Collins and Aerosmith band members Joe Perry and Steve Tyler.

The first complaint names Anthony Joseph Perry and his mother, Mary Perry; Nahor Music doing business as Aerosmith; Collins and Collins/Barrasso Inc. and Steven Tallarico [Tyler] as defendants.

The filing accuses Collins of bypassing separate binders for performance merchandising and recording which the plaintiff had with Perry when Collins rehired Perry as a member of Aerosmith in March 1984. In April 1983, Perry signed contracts with the two separate firms in which Striar had 25% of the shares—with Perry's mother owning the remaining shares. Because of marital difficulties, the complaint contends, Perry placed the shares in his mother's name.

The suit seeks a restraining order against Perry working further for Aerosmith under the present direct deal with Collins. A hearing on the petition will be held Feb. 13. The court is asked to assess damages.

In the second suit, Striar accuses Collins of failing to honor an agreement made when the two formed TFI Records in January 1983. Striar claims he came up with \$60,000 in startup costs.

According to the complaint, TFI's first album by Boston musician Jonathan Edwards cost \$35,000, all from the plaintiff's pocket. The album was never picked up for distribution. Striar further claims he laid out \$70,000 for a Joe Perry Project recording which MCA Records agreed to release. MCA was to pay

\$75,000 plus points so Striar could recoup all his money. Striar contends that Collins paid him \$25,000, less a 25% commission through Collins/Barrasso.

The suit seeks \$200,000 plus treble damages from the defendants.

JOHN SIPPEL

## Tutu's Daughter to Speak At Start of Freedom Jam '86

**NASHVILLE** Naomi Tutu-Seavers, daughter of Nobel Peace Prize winner Bishop Desmond Tutu, has agreed to hold a news conference here at the start of the marathon Freedom Jam '86 concert, set for April 12 (Billboard, Jan. 25). Tutu-Seavers and her husband, Corbin Seavers, head the Bishop Tutu Refugee Fund, one of the two beneficiaries of the Nashville anti-apartheid concert.

Aashid Himons, who is organizing the show, met with Bishop Tutu in Hartford, Conn., two weeks ago to explain the benefit. He says that Tutu has yet to issue a formal endorsement of the event but approved of it informally.

Artists scheduled to perform at the 12-hour show include Gil Scott-

Heron, Pete Seeger, the Neville Brothers and several local acts. Other stars are being sought. Tickets have not gone on sale yet, but will be priced at \$25 each, Himons says.

Nashville promoter Joe Sullivan and veteran r&b DJ Hoss Allen have joined Himons on the advisory board for the concert, and Allen will act as one of the show's hosts.

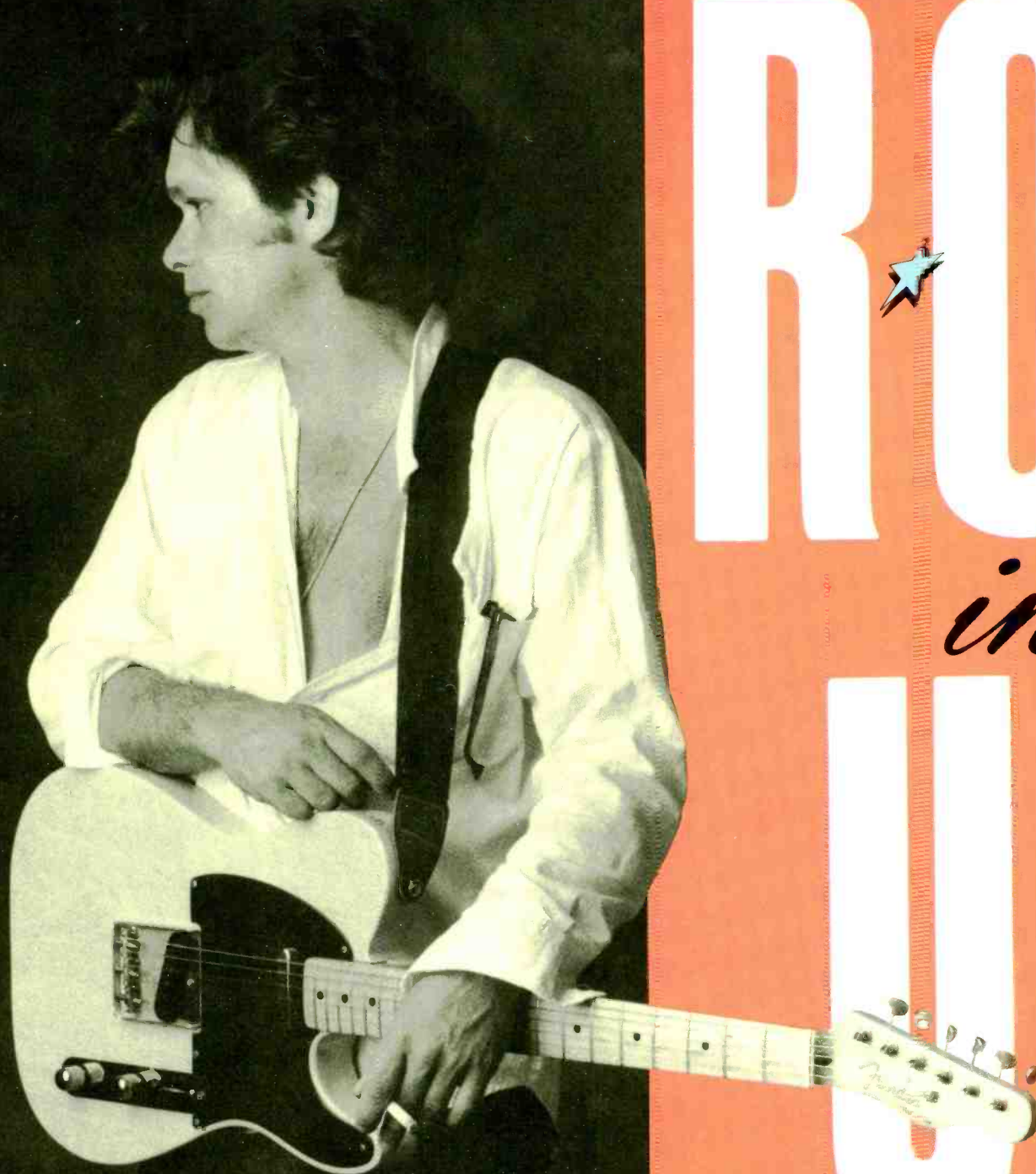
A Freedom Jam '86 is also being planned for June 16 in Hartford, Corbin Seavers confirms. But he adds that no specific plans have been made for it.

The Bishop Tutu Scholarship Fund, administered by the Phelps Stokes Foundation in New York, will be the other recipient of funds from the Nashville concert.

EDWARD MORRIS

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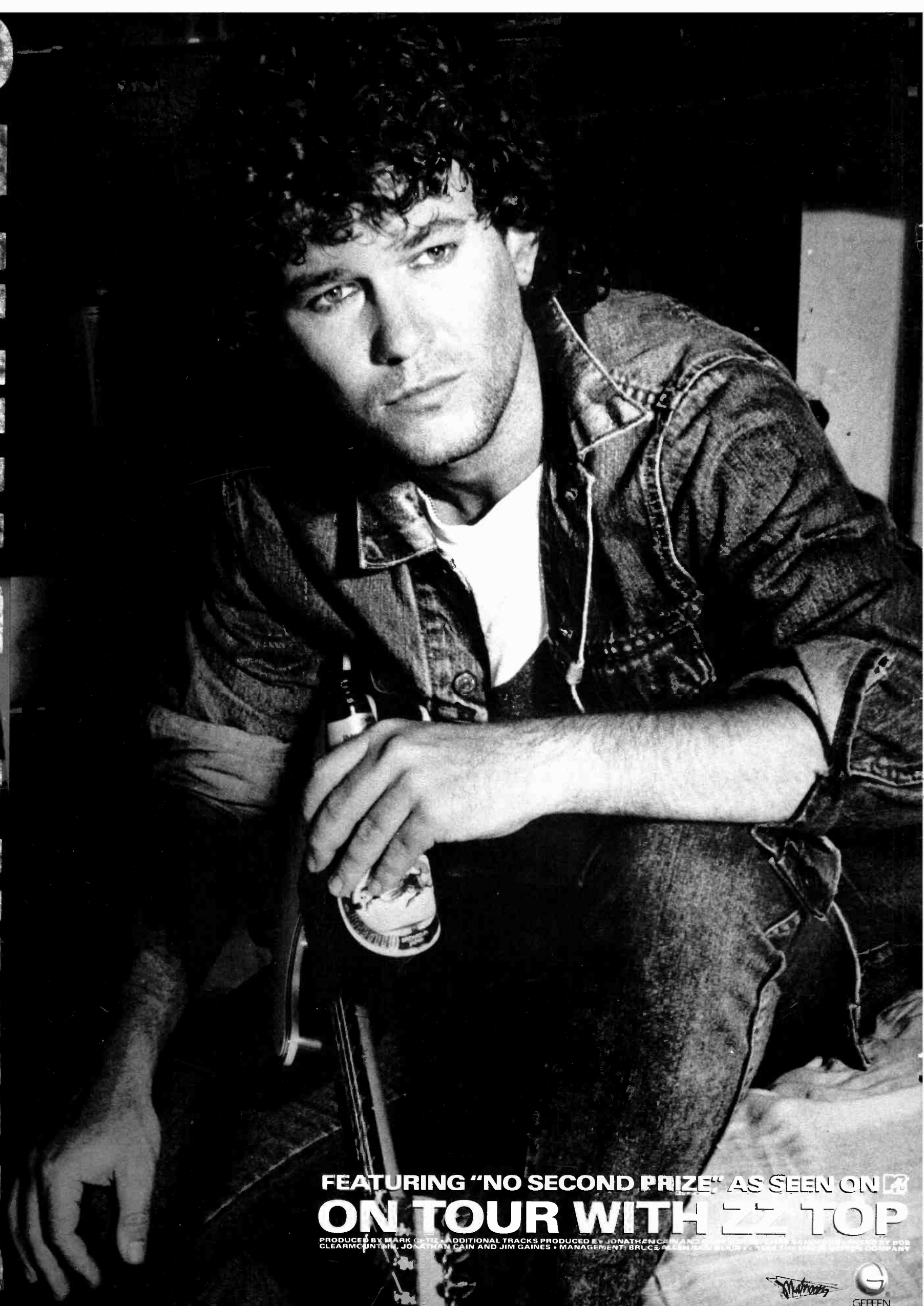


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